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SEPTEMBER 1954 / VOLUME VI, NUMBER 6

art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Battle of the budget

Is the art buyer and art vendor getting his share of the advertising dollar?

Is that share increasing? Decreasing? Remaining constant? There is current evidence that the percentage of the ad dollar spent on art is decreasing.

The value of an artist or an art director is measured by many things . . . his creativity, technical skill, knowledge of sources, sales-mindedness, and countless other tangibles and intangibles. The AD is also measured in terms of the dollar volume he handles. As the advertising business continues to expand, it is to the interest of the AD that his percentage of value to the finished product grow at least in proportion.

A report covering the first six months of 1954 shows that magazines boast a dollar volume advantage of 1.5% over 1953's first half. At the same time the same magazines suffered an average drop of 3% in ad pages.

This isn't proof positive, but it is an indication that for that group of magazines, less ads were prepared, less art bought and sold than last year, yet magazine ad dollar take is up.

Taken together, this points to more of the ad dollar going into space, less into the use made of the space.

How long this trend will continue is anybody's guess. But it should serve as a hard reminder to artists and ADs everywhere that not only must they do a top flight art job but they must sell the value of their services constantly so that when budgets are made up and revised a proper percentage of the ad dollar be set aside for art. The media salesmen are winning the battle of the budget as of now. Executive thinking today is geared to getting the message into as many media as possible and to holding a tight rein on art and production so as to be able to pay increasingly higher space rates.

Keep reminding yourself and your client that it isn't only how much space he buys, but how well he uses it that counts. Sell yourself as the man who really turns those space dollars into readership and sales. Keep your share of the ad dollar up.

Art Director & Studio News, published monthly by Art Director & Studio News, 43 E. 49 St., New York 17, N. Y. PLaza 9-7722. Subscription price $3.00 per year; $5.00 for two years: $3.50 a year for Canada and $5.00 for other countries. Back issues 45c per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Copyright 1954. Entered as second-class matter at the post office at New York, N. Y.

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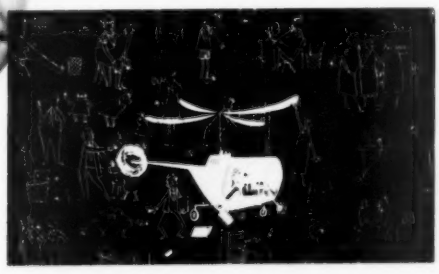






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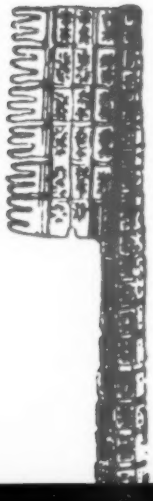
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tax talk

MAXWELL LIVSHIN, C.P.A.

Rev. Rule No. 54-195: The allowability of travel, entertainment and other business expenses.

The Treasury Department has just issued the following ruling:

It appears that some taxpayers are erroneously claiming personal, living, or family expenses as business deductions. Also, instances have been found in which taxpayers have claimed fictitious deductions or otherwise have made excessive claims with willful intent to defraud. Since the law specifically provides that only ordinary and necessary trade or business expenses properly may be claimed as deductions, it follows that each taxpayer has the responsibility to claim as deductions only those items which the law so describes. It follows that each Treasury agent has the responsibility to claim as deductions only those items which the law so describes.

Traveling and Entertaining Bills

In the verfication of deductions problems constantly arise with respect to the verification of those deductions which are based upon a substantial number of small items of expenditures since they often are susceptible to complete substantiation by documentary evidence. Typical of the deductions in which such questions arise are those for traveling and entertaining expenses.

In connection with the consideration of deductions for traveling and entertainment expenses, the examining officer should be satisfied that there is a proper basis for some allowance. This will involve consideration of such matters as the extent to which detailed verification is required, the papers or records essential to adequate substantiation, and the weight to be accorded to oral statements and explanations. Such elements necessarily will vary according to the nature and relative tax importance of the items involved and the general circumstances surrounding the entire case.

Close approximations of items not fully supported by documentary proof can very frequently be reached by reconstruction through resort to secondary sources of information and collateral evidence. For example, in connection with a claimed item of traveling expense it might be possible for a taxpayer to satisfy the examiner that he was in a travel status for a certain number of days out of each month or year but impossible for him to establish the details of all his various items of travel expense

(continued on following page)

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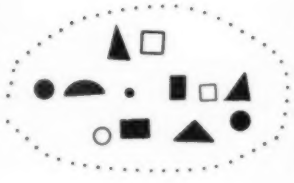
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L. ZOREF, Associate

Kurshan & Lang 10 East 46 St., N. Y. 17, MU 7-2595







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plaza 7-5166

tax talk

(continued from preceding page)

by documentary proof. In such a case rail fares or plane fares can be ascertained with exactness and automobile expenses approximated on the basis of mileage covered. A reasonable approximation of meals and lodging might be based upon receipted bills or by applying a daily rate to the provable days of travel. Items such as tips, taxi fares and the like can be based upon a reasonable appropriation.

Without Proof, Settlement is Flexible

Disallowing amounts claimed for such items merely because there is available no documentary evidence which will establish the precise amount beyond any reasonable doubt ignores commonly recognized business practice as well as the fact that proof may be established by credible oral testimony. On the other hand, it is not the Treasury Department policy to allow a percentage or other arbitrarily-computed portion of deductions of this character merely for the purpose of settlement.



Cover Designer

Currently design assistant to Will Burtin, Robert Hagenhofer was formerly with Eli Lilly & Co., as advertising design assistant, and has free-lanced for Enloe-Cortez, Inc. and Sudler & Hennessey. Bob won his B.A. from the Chicago Institute of Design in 1949, followed up with a one year course in photomontage, photography, color, typography and graphic arts at Kungstewerbeschule in Zurich, Switzerland. He apprenticed with Tempo Inc. and with Kling in Chicago, has done window displays, and was production assistant for a short spell with "Gun Digest" magazine and AD for Chicago's Allen Advertising Agency.

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Butch's skillful interpretations of cars, engines, instrument panels, chassis or any other type of auto illustration are always of the highest quality.

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business briefs

How is business . . . your business? The Chicago Photographic Guild asked its members this question and concensus of opinion was that it is up, about 15%, over first half of last year. Typical answers were: "15% greater," "up 15%," "13.8% over last years 1st half." "Much better in first quarter, sales up 18%. Second quarter about same as last year." "About the same," "Almost double," "Sales up 6%, profits down 20%," and "off about 20%."

No unanimity, of course, and quite a spread of answers. But the overall trend is in line with predictions of the best forecasters as reported in these columns . . . that despite a first half general business slowdown, advertising and related services would run strong.

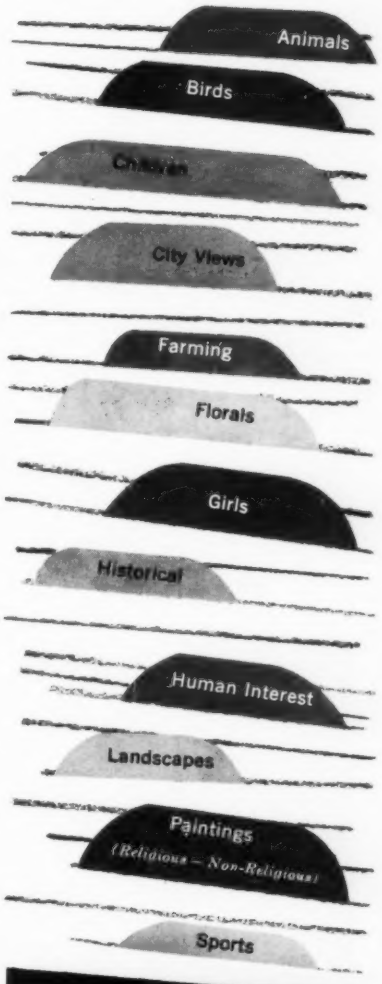
Bolstering claim of those who called the recent business decline a readjustment rather than a slump is recent N.A.M. report. It shows bulk of decline was due to drop in value of production because of change in the inventory practice. In early months of the year, though some production had been slowed, industry sold more than it produced, was clearing off inventories, paving way for increased production.

Hot weather sales were boosted due to strong campaigns, festivals, contests. Early Federal Reserve Bank reports show New York City Department store sales, for example, rising steadily to mid-July, slumping for a week, then picking up again to run about 5% ahead of last year. If final figures confirm success of these seasonal drives, watch for more of same next year.

How was media faring at mid-year? Publishers Information Bureau reports ad revenue up 1.5% to $283 million, but number of ad pages down about 3%. Life and Look were the only big weeklies to gain pages. Time dropped 139 pages, Newsweek 92, though U.S. News & World Report gained 68 pages. The New Yorker gained 74 pages. Woman's service books dropped 327 pages and the monthlies were off 123 pages, farm magazines off 175 pages.

Surveying all media, Printer's Ink shows dollar gains for all media for first five months, excepting farm magazines and network radio. Network TV gained 43%, newspapers, 4%, total magazines up 2%.

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LETTERING BY LARRY OTTINO



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letters

Kind words . . .

As a new Bostonian, I find your magazine well read and well liked here. We have just completed our annual Art Directors Exhibit and will in short time make many important new contributions to the advertising art field . . . I look forward to each issue and appreciate your excellent progress.

Leo Waldman, Associate AD,
John C. Rand Co., Boston

Pleasure and profit

It is a pleasure to renew my subscription to AD&SN. You will be gratified to know that my original $2.00 outlay was a very important factor in nearly doubling my income . . . where can I find listings of artists markets, such as the type of material desired by my publishers?

J. R. Zurlinden,
Rocky River, Ohio

There is a list of most major magazines and their art buying procedures in the February 1954 issue of AD&SN.

New faces

In reference to your listing in the Art Directors & Studio News, called "Where to get", here are some faces recently added by us:

Century Schoolbook—(with Italic & SC) 7 pt.
Franklin Gothic Wide—6, 8, 10, 12
Venus Extra Bold Extended—10, 12, 14, 16, 18, 24, 30, 36, 42, 54

Joseph Goodman, Imperial Ad Service, N. Y. C.

Change of pace, please

For the love of Pete, time after time now the covers have been some form of collage or other like a page from the production yearbook on different versions of the collage. If you are in need of a cover, why don't you institute an ad of the month series—for a year; the smartest ad in the month you've chosen.

This is no reflection in the designs, merely the repetition of subject matter.

Jack A. Leonard
Winthrop Products, Inc., N. Y.

Thoroughly enjoyable . . .

AD&SN is thoroughly enjoyable and good! Congratulations to the staff . . . hard workers all.

Albert A. Kastin,
Hat Life, NYC

To Exacting Art Directors

Talent is the common denominator of all art studios. Intelligent direction of talent is a rarer ingredient, but it is essential to your satisfaction, for without it no studio can be dependable.

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booknotes

THE MODERN RENAISSANCE IN AMERICAN ART. Ralph M. Pearson. Harper. $6.50.

Artist-critic presents the work and philosophy of 54 contemporary American artists.

He presents the Modern Movement in terms of representatives of expressionism, abstraction, non-objective, realism and surrealism with copious illustrations of each artist's work in black and white. Mr. Pearson believes that a resurgence is occuring and appeals for content and form in creative art to alleviate "emotionally inspired chaos" which, he feels, impedes the progress of real creativity.

THE SCULPTURE OF JACQUES LIPSCHITZ. Henry R. Hope. Museum of Modern Art. Distributed by Simon & Schuster. $3.00 cloth. $1.75 paper.

This is the first monograph in English on this famous cubist sculptor. Mr. Hope, head of the art department, Indiana University, traces his development from student days in Paris in 1911 through his current work. 100 plates illustrate all periods of his career and related drawings supplement the sculpture.

Included in the book is a catalog of the Museum of Modern Art exhibition of his work, which will continue until August 1.

PHOTOKINKS. Edited by Richard S. Huhta and Gwen Jean Satterlee. Popular Mechanics Company, 200 East Ontario Street, Chicago. 75c.

Popular Mechanics' 1954 annual of camera and darkroom techniques contains five sections with articles on darkroom techniques, unusual forms of photography, how to get a cleaner print from the negative, how to make fluorescent photoflood pictures, and many others. There is a 64 page section presenting salon photography. Paper bound. Available on newsstands.

THE FLEMISH MASTERS. Horace Shipp. Philosophical Library. $6.00.

Story of the Flemish painters against the social, political and cultural background that produced such masters as the Brueghels, Van Eycks, Rubens and Van Dyck. Author analyses this period of art and traces its development. Illustrations, 24 color plates and 16 half-tone reproductions, show examples from private collections of the work of the master painters of Flanders.

(continued on page 67)



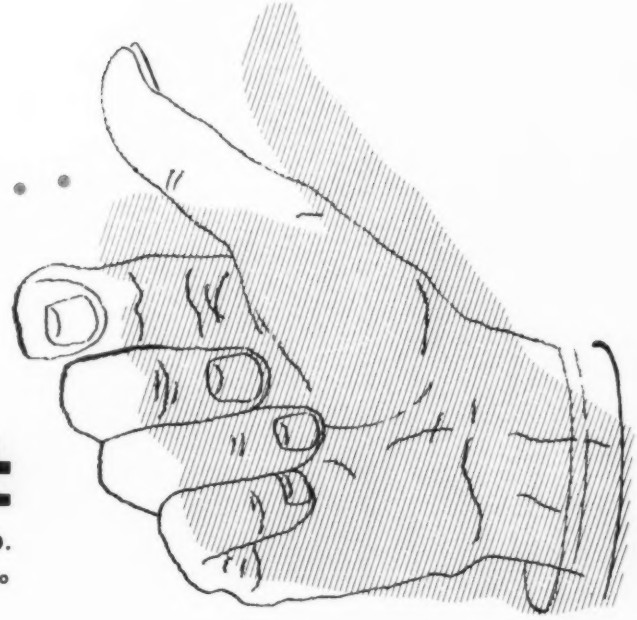
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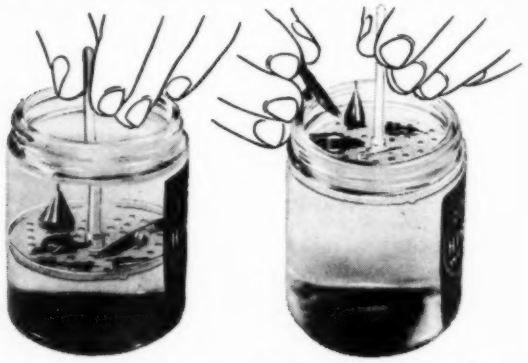
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Simply lift strainer to retrieve thoroughly cleansed instruments without soiling fingers and without clumsy fishing in jar.

ODORLESS
NON-INFLAMMABLE • NON-VOLATILE
HARMLESS TO HANDS, CLOTHING, BRUSHES, AND INSTRUMENTS

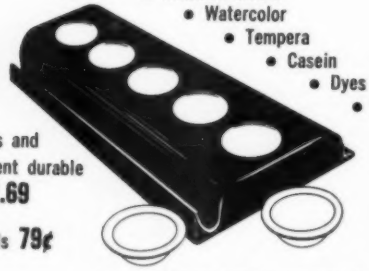


new 6 oz. jar

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disposable mixing cups with permanent tray

for:
- Retouch Colors
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- Tempera
- Casein
- Dyes
- Inks



25 cups and permanent durable tray **$1.69**

50 refills **79¢**

At your local art supply dealer.

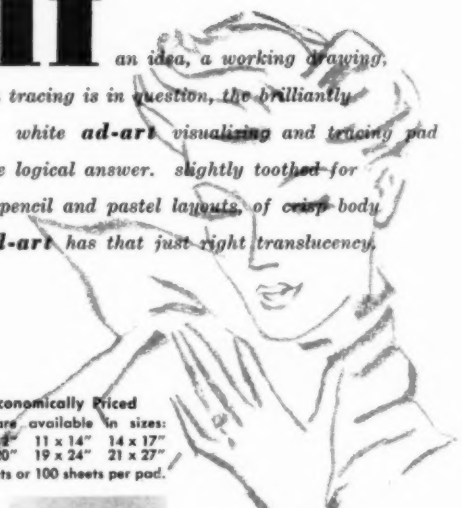
For free sample cups write: Regush Products Company, 505 5th Avenue, N. Y. 17, N. Y.

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if

an idea, a working drawing, a tracing is in question, the brilliantly white ***ad-art*** *visualizing and tracing pad he logical answer. slightly toothed for pencil and pastel layouts, of crisp body* ***ad-art*** *has that just right translucency.*



Economically Priced
pads are available in sizes:
9 x 12" 11 x 14" 14 x 17"
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dean mackenzie, illustrator, a bright new star in the art firmament, who brings freshness, liveliness, and charm to his very popular work. His forte is people—young, spritely, attractive people—enjoying and using the products of American industry. Yet, his field is virtually unrestricted, so versatile and adaptable in his talent. One of America's top illustrators, **mackenzie** is associated with **kling studios** in **chicago,** another outstanding artist on our staff.

chicago—601 N. Fairbanks Ct. • Delaware 7-0400







art director / studio news



Face is familiar Just before cartoonist Irwin Caplan entered meeting of Seattle AD Group to give a talk, members donned masks of his portrait, cheered him roundly. Caplan recovered from seeing himself around the room 80 times, went on to make one of Seattle's best addresses of the year.

L.A. names Taft

New president of the Los Angeles Art Directors club is Marshall Taft of West-Marquis. Don Foth, Ruthrauff & Ryan, is 1st V.P.; Morgan Henninger, free lance, is 2nd V.P.; Jay Sweet, Gladding, McBean & Co., is Secretary; Bob Boe, Neale Advertising Associates, is treasurer.

Johnson heads Milwaukee

Wilbur E. Johnson, Johnson & Dickinson, is new president of the Art Directors Club of Milwaukee. Jay Conley, Wetzel Brothers, is V.P.; Treasurer is Everett G. Edelman, Phillip's Lithographing Co.; Fred Terry, Hoffman & York Inc., is Secretary.

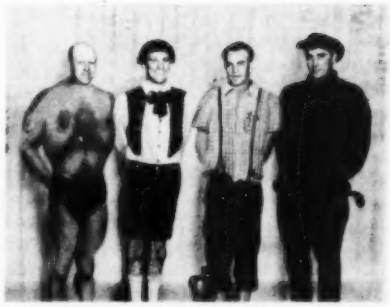
Baltimore elects Sokolove

Ted Sokolove will lead the Baltimore Art Directors Club for the coming year. Vice President is E. Carter Perkins; Thomas Parlett, Emery Advertising, is 2nd V.P.; John Kepper, Mettee Studios, is Secretary; Treasurer is Edward L. Christle.

Cherry heads Chicago Show

Chicago designer Burton Cherry is Chairman of the Chicago Art Directors Club annual exhibition. Awards dinner and opening of show will be at the end of October.

What's this? Cleveland elects The Art Directors Club of Cleveland new officers, as they appear to one of their number, and as they are. Vern Dahlke, Advance Art Studio, is Treasurer; Clark L. Robinson, Fuller & Smith & Ross is President; Seth Fagerstrom, F&S&R, is V.P.; Kenneth Hemminger of Lezius-Hiles is Secretary.





chapter clips

Kansas City: A short speech on typography, its history and modern day usage, followed by a slide movie and a Q&A period highlighted the June meeting. Speaker was Joseph Hoffman of Monsen-Chicago . . . first chapter scholarship awards were made to Charles Estevez, Mary Lou Dooley, and Patricia Hardie. Miss Hardie won a Famous Artists scholarship, the others four year scholarships to the Kansas City Art Institute.

Washington: John MacLeod & Associates formed by Mr. MacLeod, current president of the club. Office is on 1129 Vermont Ave., N.W. With him are Bernard Sanders, Hulon Noe, and John Riley . . . At final summer meeting George Adams and Bob Lapham of Baltimore lead discussion on the Code of Ethics . . . Eight new regular and two new associate members were admitted at the last meeting. The regular members were Philip G. Arnest, AD, Sholar Services; Paul M. Dunbar, AD, Saul's Litho; James Fisher, Fisher Associates; Richard L. Hays, AD, Belmont Ver Standig Advertising; Thomas J. Moore, AD, U.S. Navy Training Center, Publications Center; Walter Mortensen, Fisher Associates; Paul A. Reed, AD-owner, Markey & Reed; Roman Schmitt, AD, G. I. Paetsche Advertising. Associate members admitted were Gil Walker and Helen Anglim, free lance artists.

Screen Process Convention in St. Louis

The annual SPPA convention will be held October 30-November 2 at the Jefferson Hotel, St. Louis. Convention title is "The Showboat of Color." First days topics will cover sales promotion, shop management, accounting methods, and public relations.

Midwest Art Contest

The Dean Milk Country Charm art competition is being held to select illustrations for a series of color ads to be published during 1955 in the Chicago Tribune Sunday Magazine. Entries are due Oct. 6. Winners will be displayed at a Chicago gallery. Original paintings of rural scenes in Chicagoland and midwest are wanted. Must be no larger than 18" x 28", flat and unframed. Can be cellophane covered. Credit and $100 for reproduction rights will be awarded. Entries remain property of entrants. Submit to Fred Shafer, 1105 Tribune Tower, Chicago.



Smirnoff advertising ups sales 12.9% Popularity of Smirnoff vodka has been demonstrated with sales increases of 12.9% in the first quarter of 1954. Smirnoff ads have been credited with primary responsibility for this unusual rise. Herschel Bramson, handles the art direction at Lawrence Gumbinner, Smirnoff's agency. Bert Stern does all the client's photography. Through the coordinated campaign in about 200 newspapers, New Yorker and Life, Bramson and Stern have presented dramatic, colorful ads that have caught on.

This ad appeared in Life. Stuffed animals were used: a cheetah, puma, golden oriole, scarlet ibis, fawn and canary.

Trademarks forced to redesign, says Nash

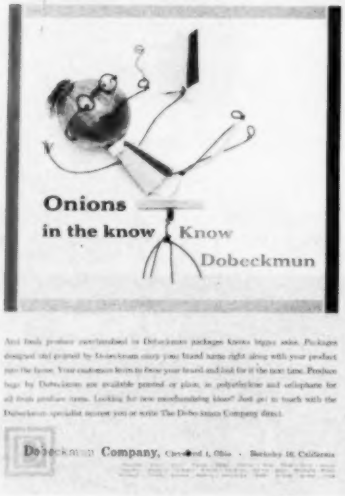
Industrial designer Jim Nash says TV is forcing management to redesign their packages and that the advent of color TV is giving added impetus to package and trademark design. Addressing the 67th Annual Meeting of the U. S. Trade-Mark Ass'n., he said that on TV "good packages appear better, poor packages are ineffective. The management, who may have been loth to make changes in its trademark, sees the package in all its weakness on the screen and quickly wants a change."

Ad film festival in Venice

The first International Advertising Film Festival, sponsored by International Screen Advertising Services, will be held in Venice, Italy, September 25-28. It will tie in with the Italian Advertising Congress. For entry data, write Bruno Kiewe, secretary of I.S.A.S., 17 Berkeley St., London, W.1.

Artists Guild show breaks "fine arts" barrier

Inclusion of fine art and commercial art pieces in one show demonstrated that good art cuts through both fields. The show was sponsored by the Artists Guild of New York, held at the Society of Illustrators from July 19-29. First senior award winner was a "commercial" painting by Stanley Zuckenberg. It was used on a Signet Book cover, "Days of My Love." The painting is shown above. Junior award winner was Jay Campbell for his watercolor of Rye Beach and its amusement area. Judges were George Olden, TV art director for CBS, Fred Sergenian, AD and VP at Young & Rubicam, and Don Barron, publisher of Art Director & Studio News.



Caricatured products Trade ad departs from the standard copy and illustration approach. Prepared for Dobeckmun Company by Anderson & Cairns, Inc., ad series running since beginning of year is piling up heavy inquiries. In each ad a packaged food is personalized, talks about its preference for Dobeckmun packaging. Creative team on this ad was Wade Hancock, AD; Tosh Matsumoto, photographer; Andy Worhol, artist, Everett Hencke, senior AD.

Godell to head POPAI exhibit

Paul Godell, Vice President and General Sales Manager of Arvey Corporation, and Western Vice President of POPAI, will be chairman of the POPAI 9th Annual Symposium and Exhibit. Show will be at the Palmer House, Chicago, April 5-7.

Printing press viewed as artist's medium

"Color By Overprinting" is a soon to be published book that demonstrates and explains how the artist can achieve striking color effects, secure exact color match, and cut production costs by preparing artwork for overprinting.

Artists and technicians in all phases of the printing industry have cooperated to produce the 265-page book.

The text will cover preparation of artwork, give latest data on ink research, filters to use in photographing Bourges sheets, paper selection, etc. Author is Donald E. Cooke.

Color charts show the vast range of overprinted combinations. These are indexed for easy reference. Book is printed in 12-colors. Sample pages and a 16-page prospectus are available from Trade Advertising Dept., John C. Winston Co., 1010 Arch St., Philadelphia 7, Penna.

Photo-Library opens film division

Motion pictures for TV are now being made by the Film Division of Photo-Library, New York picture agency. Headed by Roy Pinney, initial shooting is concentrating on short subjects in the field of nature, hunting, fishing and travel. The division represents the corporative effort of more than 70 cameramen. Packaged films as well as short subjects shot on assignment are being produced. Officers are at 19 E. 57th Street, N. Y. C.



Visual integration AD Bert Stern visually integrated the double subject, fashion and travel. He also did the photography. Ad was placed through Sidney Saxe Advertising.

Airbrush, retouching courses at Hunter

Stella Pandel will conduct three evening advertising courses at Hunter College this Fall. Basic Airbrush for Beginners, Advanced Course-Photoretouching, and Advertising Art & Production each run for 15 weeks. For fees, registration data, etc., phone TR 4-0183 or write Room 241AB, Hunter College, 695 Park Ave., New York 21, N. Y.



From the past 12 years ago this Dubonnet ad was used and recently the client requested its art director, Paul Rand of William H. Weintraub, to present it again with new copy. Nick Murray was the photographer for the punch pitcher and bottle. Rand made the painting.

Virgona wins C & I competition

A cover competition open to students of the Cartoonists & Illustrators School was sponsored last month by Bantam Books in conjunction with their forthcoming edition of Lord Vanity by Shellabarger.

Of about 25 entries Henry Virgona won the first prize. 2nd and 3rd prizes went to Jose Llorente and Charles Wolfe. Donald Gelb and Walter Pitkin of Bantam judged the entries.

California College wins recogniton

Western College Association has granted California College of Arts and Crafts affiliate membership, and designated it as a Specialized Institution accredited for the granting of the Bachelor of Fine Arts and the Bachelor of Applied Arts degrees.

The BFA is offered with a major in crafts or fine arts and the BAA degree offers a major in advertising art, interior design or industrial design.

NAD suggests own federal art policy

The Committee of Government and Art, which recently submitted a plan to President Eisenhower proposing changes in the federal art policy, is comprised of 12 groups. One of these, the National Academy of Design, submitted a minority report. It agreed with the rest of the committee on the need for changes in present government policy, but differed in some of its recommendations.

The committee recommended that three advisory commissions have the right of veto on government art projects. The NAD did not agree. NAD also preferred smaller committees than the committee proposed and endorsed a 1953 report of the Commission of Fine Arts.

"7th Avenue" new magazine

A slick monthly, "7th Avenue," is bowing in during September. It will feature news and articles addressed to Seventh Avenue manufacturers, buyers and suppliers of women's ready-to-wear. It will be 8½ x 11, mostly b/w, starts with 32 pages. Art Director David Hymes will be using a mixture of b/w photography and drawings. Editor and publisher is Jules Steinberg, 15 W. 44th St.



Repeated by demand Caron customers remembered the ad with the boat silhouette which appeared after the war to inform them that perfumes were again coming from Paris. They requested to see it again. Caron repeated it with new, succinct copy. Ad was created in Paris. Albert Frank-Guenther-Law placed the ad in this country. King Rich is Caron AD.



Summer shoe ad AD Ev Hencke, Anderson & Cairns, wanted an approach to a summer shoe ad with a felling of coolness, style and simplicity. A slice of crisp watermeion out of focus solved the problem. Photographed by Roy Pinney and Wm. Ward Beecher of Pinney-Beecher at a time when watermelons were unavailable, this one was shipped from Cuba.



Hauge joins Leighton Wood AD Thor Hauge is now with Los Angeles typographer Leighton Wood in a consultant and sales capacity. Mr. Hauge was an AD in Chicago for BBD&O, McCann-Erickson, and Needham, Louis & Brorby and in Los Angeles with Calkins & Holden. Leighton Wood was founded in 1928, is one of the earliest West Coast typographic firms, pioneered in the use of infra-red drying of proofs in 1947. These proofs dry in 11 minutes and cannot be smeared by rubber cement.

AIGA Magazine Clinic headed by David Saltman

David Saltman, Production Manager of Cowan Publishing Corp., is chairman of the 1954-55 AIGA Magazine Clinics. There will be eight sessions, starting in September. Vice Chairmen are Lucille D. Kirk, Metropolitain Editor of Parents' Magazine, and Henry Wolf, AD of Esquire.

Grey contact screens

Neutral grey contact screens for photoengravers and photolithographers have been developed by S. Schwartz & Associates, NYC. The screens are expected to cut production costs, not only because they are less costly than glass cross-line screens, but because of their speed and ease of shooting. A camera man working with contact screens can select an aperture free from limitations imposed by the relationship of screen distance, screen ruling, camera extension, and lens aperture.

Formerly available in a single ruling and in magenta or orange coloring, contact screens have had limited use due to the need for elaborate lighting requirements and the need of filters for color reproduction work. Photographic films which had "built-in" screens required numerous enlargements and reductions to obtain a single end result. However, the neutral grey screens now available, Mr. Schwartz states, in denominations of 55, 65, 85, 100, 120, 133 and 150 rulings per inch, and in sizes up to 30 inches by 40 inches, use ordinary electric light bulbs. Filters, enlargement and reduction processing, and screen-distance problems are completely eliminated. Tone reproduction characteristics are built into these contact screens through the character of the vignette "dots".

SI to conduct special art course

The Society of Illustrators will conduct a special art course this Fall for gifted students selected from New York high schools. Purpose is to help those with ability to become professional artists. Classes meet Saturday mornings from 10:00 to noon at SI building, 128 E. 63rd Street. First session is October 16, There is no tuition, class is limited to 30 students. Applicants should bring two original pieces of their work to the SI on Thursday, September 23 between 3:00 and 6:00 PM. For further information call School Art League, TRiangle 5-5381.



Wells heads STA James M. Wells, Custodian of the Wing Foundation of the Newberry Library, is president of the Society of Typographic Arts for 1954-55. Other officers are: Vice-President, Susan Karstrom, AD, DeKovic-Smith Design Organization; Vice President, Norman L. Cram, R. R. Donnelley & Sons Co.; Secretary, Gene DeKovic, DeKovic-Smith Design Organization; Treasurer, Gordon Martin, The Type Shop.

Kodak publishes new mag

Applied Photography is a new publication of Eastman Kodak Company. The first issue of the quarterly features photography by Irving Penn, a story on photography in industry and an article, beautifully illustrated, which describes use of photography in the Dole pineapple campaign.

Articles in this issue are directed to or are by art directors and their use of photography in advertising and selling.

Pavelle cited by Congress

The accomplishments of Leo Pavelle, President of Pavelle Color Inc., were read into the Congressional Record by Congressman Lester Holtzman last month. Citing Mr. Pavelle as one who "revolutionized the photofinishing business," Holtzman said that "his contributions to the industry reflect a combination of ingenuity, determination and courage and is a story that would be well worth reading as well as an inspiration to many young people who are interested in photography as a hobby or as a business."

The material inserted in the Record was a story by John Reidy of the New York Mirror marking Mr. Pavelle's receipt of the Hobby Hall of Fame citation during National Photography Week this year.

Phila art school introduces photography degree program

Philadelphia Museum School of Art has introduced a four-year program in photography leading to a Bachelor of Fine Arts degree. The new curriculum will combine classes in photography, art and the humanities.

Heading the department will be Sol Mednick. Courses will be conducted in the School's new studio-laboratory, especially designed for teaching purposes.

Erma Proetz Award winners named

At a meeting of the men's and women's Advertising Clubs of St. Louis winners of the 1954 Erma Proetz Awards for outstanding creative advertising were presented by chairman Jane Wright.

First prizes in the four categories went to the following: Print copy—Bertha J. Halpern, Stix, Baer & Fuller, St. Louis. Judge was Helen Valentine, editor of Charm magazine. Art — Helen Hoerr Kurtz, Assistant Art Director of Stix, Baer & Fuller. Charles E. Cooper of New York judged. Television—Catherine M. Haynie, Copy Supervisor, Foote, Cone & Belding, Chicago, for film spots on the Dial Soap account. William R. Duffy, TV Art Director of McCann-Erickson, New York, headed TV judging. Radio—Jane Stevens, Women's Director at WJW in Cleveland, for her program "Make a Toy for a Child to Love." Garth Montgomery, V. P., Copy Supervisor, Kenyon & Eckhardt, was in charge of radio judging.

Atherton W. Hobler, Benton & Bowles, New York, was head of the judging committee.



AD to AM Marvin Davis, for 2½ years Art Director for I. Miller, has been made advertising manager of the company.

Kling tests prove Tri-X film economical

In places where additional lighting was essential to good movie photography, Eastman Kodak's new Tri-X film has been used experimentally by Kling Studios, Chicago. Tri-X is a movie film stock which does not require other than existing light for photographing. Tests were conducted by Pete Wexler, Kling cameraman.

In using the new film, Kling has eliminated the cost of elaborate equipment and engineering usually necessary to produce sufficient lighting for interior and night outdoor movies. Kling will use Tri-X in all future productions.

Art lending service

The Museum of Modern Art in New York will now rent original works of art to business offices and private homes. Rates are from $3 to $70 for a two month period. The Art Lending Service will also rent to organizations and individuals who want to use works of art as backgrounds on television shows or in other types of displays. For commercial use there is a weekly rent of 10% of the value of the work. Rental fees are deductable from the purchase price.

Similar rental services have been established in Chicago, San Francisco, Dayton, Los Angeles, Detroit, Seattle and Minneapolis.

Coxhead announces new type-composing machine

The latest model of the Vari-Typers is the Composomatic, manufactured by Ralph C. Coxhead Corp. The new Composomatic has a selective spacing system on the printer point system permitting change in interlinear spacing as well as letter spacing. Margins are automatically justified. A push-button attachment permits leader lines to be ruled for form work or charts.

There is now a selection of more than 100 type faces for this model, including a number of foreign languages. A complete catalog of all styles is available from the company at 720 Frelinghuysen Ave, Newark 5, N. J.

Franz again heads Scarab Club

Joseph T. Franz, Vice-President and Director of Maxon, Inc., has been re-elected President of the Scarab Club of Detroit, the City's oldest organization of artists, writers and kindred professions.

Mr. Franz who is starting his fourth term as President, is well-known as a commercial artist and water color enthusiast, whose work appears frequently in local exhibitions. He is past president of the Art Directors Club of Detroit.



Mack Stanley AD Mack Stanley has opened his own Detroit studio, Mack Stanley and Company, at 214 Cadillac Tower. For the past three years he has been one of the creative directors for Maxon, Inc., in Detroit. He was also AD of the New York office of Campbell-Ewald and the Brazil office of J. Walter Thompson Co. He will serve business, industry and agencies in the midwest. In the recent Detroit AD show Mr. Stanley won 1st and 2nd prizes for design and concept of 1953 automobile catalogs.

ARF compiles motivation research directory

The Directory of Organizations which Conduct Motivation Research has been compiled by the Advertising Research Foundation's Committee on Motivation Research. It contains 140 pages listing 82 commercial research practitioners active in the field.

ARF is issuing soon its study No. 5 of Commercial Car Journal. It will be a 198 page report presenting detailed information about the audience and readership of the October 1953 issue and about the purchasing influence.

Package design winner to study business

Frederic Feucht, senior student at Washington University School of Fine Arts, St. Louis, is the winner of the 1954 Fellowship in Package Design offered by the Package Designers Council.

Under the auspices of the Council, Mr. Feucht will be enrolled in the School of Commerce at New York University to study marketing and business aspects of package design. In addition to classes, he will acquire practical experience in the offices of several package designers.

the original

. . . and the best pressure packed mat finish fixative



Spray-Fix protects pencil, charcoal and pastel drawings without altering colors or technique. A Spray-Fixed surface can be worked over with any media including ink or water soluble paints.

Dries fast . . . will not curl paper.

Available in large 12 oz. studio size or small 6 oz. sketch size.

spray-fix

NON-GLOSSY FIXATIVE

Blair Art Products, Memphis, Tenn.

Modern shopping center offered as art background

Facilities of Cross County Center, Westchester's new $30,000,000 suburban shopping development is available for use as background in fashion, advertising and commercial photography. The Center occupies 70 acres of which 60 are landscaped and parking areas.

For information contact Carl Erbe Associates, 595 Madison Avenue, PL 9-8250.

Whitney named Executive VP

Elwood Whitney has been elected Executive Vice President in charge of New York operations of Foote, Cone & Belding, Inc. He joined the agency in 1943 as a Vice President and served as creative head on several national accounts. In 1951 he was elected a director.

Mr. Whitney was formerly Vice President and senior art director at J. Walter Thompson. He was chairman of the plans board for JWT, and later for Foote, Cone & Belding.

SPPA will select Code of Ethics

Judges have been named to select the best of the submitted codes of ethics for the Screen Process Printing Association. The 27 local chapters affiliated with the SPPA submitted codes to compete for the prize offered by the national group.

Judges are Frank J. Schreiber, American Photoengravers Association; Frank J. Bagamery, Graphic Arts Association of Illinois; and T. O. Morgan, Graphic Arts Monthly.

Klingspor opens US office

Sales offices of Klingspor Typefounders have been opened in Morristown, N. J. They will represent Klingspor and Stempel Typefounders, both of Germany.

Specimen sheets and wall charts are offered showing the many European typefaces offered in American body. Such faces as American Unical, Eve, Folkwang, Gavotte, Holla, Jansen, Kabel, Kumlien, Marathon, Neuland, Orpheus, Salto, Steel, Tiemann, and Wallau may be seen on the specimen sheets. Send request to Klingspor Typefounders, P.O. Box 165, Morristown, N. J.

C & I awards scholorships

The winners of the Annual June Exhibition of the Cartoonists and Illustrators School, New York, have been announced. From more than 1,500 entries $3,600 in scholarships were presented to 18 winners in each of the prize categories.

First prize winners were: Foundation Department — Lester Zakarin, Charles Duffy; Frank Bartko, David Thelemaque; Technical Illustration Dept. — William Aldrich; Advertising Illustration Department — Richard Peet, Lucy Negron, Flaye Hallenbech, Sol Bue, Bernard Zlotnik; Gag Cartoons — Peter Porges; Comic Books and Comic Strips— Harold Fredericks, William Montes, Angelo Torres; Illustration — Frank Fanuele, Franklin Milby (2 first prizes).

Super-Strobe camera

Kern Swiss Super-Stroboscope camera, designed for industrial and scientific use, allows observing and photographing occurring phenomena. A precision instrument, the camera works on a strictly mechanical principle similar to a slow motion camera, though it is more economical to operate.

The light is limited by a slit. It first hits a fixed mirror which reflects it to a rotating drum of 6 mirrors driven by a motor and is finally directed through a revolving disc with from 2 to 100 slots coupled to the same motor. Up to 100 images per second are visible through the consecutive slots which are laid side by side at regular intervals.

The camera is especially useful in investigating mechanical processes, the flow of liquids and gases, electrical discharges, etc. Price is $995.00.

SI resumes Warwick Project,

Members of the Society of Illustrators spent many of their Saturdays during the past year working with boys at the New York Training School for Boys, Warwick, New York. They guide a drawing class aimed at developing interest and self-expression, rather than art training. A training team leaves New York by bus or car Saturday AM, reaches Warwick by noon. Instruction starts at 1:00, runs as long as instructor feels his group is interested.

Byron Musser, The Studio, merge

Byron Musser Inc., 34-year old New York illustration studio, and The Studio, Inc., general layout, design and retouching studio, have merged at the latter's address, 270 Park Ave. Perry Wolf is President of the combined operation which required doubling The Studio's space. A round-the-clock service is planned to handle rush work. In addition to a regular night staff, there may be a third shift if traffic demands it. The 40-man staff includes the complete creative personnel of both studios, which will continue operating under both names. Sales representatives Roger Smith and Mul Helmer will continue with the expanded organization.

production bulletin

New three-color short-run printing process offers good quality;

Imbi-Carbro print retains photo quality when retouched

A three-color offset printing process, developed by Eastman Kodak Co., is now commercially available. One of the first New York companies to offer it is James R. Rose Color Laboratories, 611 Third Ave., N.Y.C. It uses inks specially developed for 3-color work. Spectral characteristics of the inks is comparable to that used in Dye Transfer Color Printing. Designed for low cost production, the process gives good color reproduction without dot etching or hand correction. At present, reproduction must be from transparent copy (35mm to 8 x 10). Registration is automatic. Maximum halftone area now is 7¼ x 9¼ and maximum sheet is 10 x 13. All kinds of paper used in lithography can be used in this process. The blue and red inks are stronger than in conventional process work, making them better suited to print type matter.

Paper and reproduction: Newest title in the Lindemeyr Library of Print Shop Helps is "A Picture is More Than an Image." Booklet is a guide to selection of proper papers for specific uses. Gives simple charts of art techniques and printing papers in both letterpress and offset lithography printing.

Available from Henry Lindemeyr and Sons, 480 Canal St., NYC 17.

Imbi-Carbro is a new carbro print. It accepts applied transparent dye in proportion to the destiny of the original color image. This permits a wide range of afterwork on the color print with no loss of photographic quality. The print absorbs dye in direct proportion to the density of the image, rejecting dye completely in white highlights. It permits a carbro print to be retouched much in the manner that a Flexichrome is handled. Developed by Evans Color Laboratory, 67-16 Selfridge St., Forest Hills, Long Island, N. Y.

Develops stable blocking material: Photo-Engravers Research Inc. has developed an improved blocking material. Known as Wellrite, the stable non-warping material is manufactured by Wells Mfg. Co.

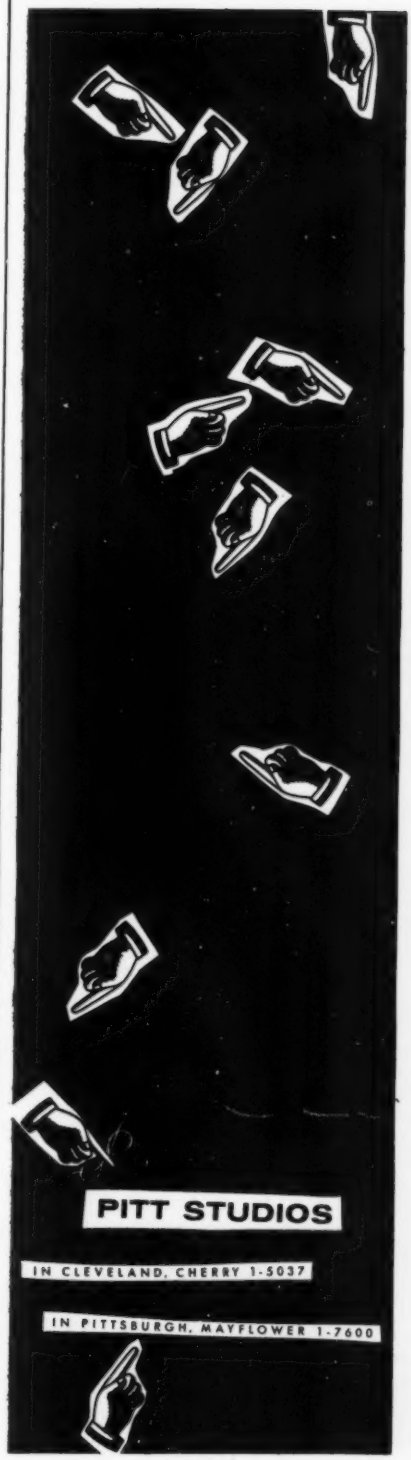
After much research it was found that ceramic materials provide the most dimensional stability at extremes of atmospheric temperature. The Trancell materials, made of asbestos, were found to have satisfactory machinability, weight and cost. Commercial methods were developed by Wells to grind the Trancell HW product to the required thickness. The surface was sized with resin and a plate mounting adhesive was applied. Shop tests have proved its dimensional stability and reduction in makeready time is reported.

Strathmore specimens: A Will Bradley designed specimen brochure that is a keepsake and a collection of Strathmore papers, showing how they can be effectively combined with good design. For copies, write Strathmore Paper Co., West Springfield, Mass.

Clearcolor: A highbulking offset and letterpress cover, tag, and vellum index bristol in 6 colors and 2 weights. For specimen booklet, Advertisers Paper Corp., 36 W. 20th St., New York 11.

24 pt. Bodoni Book with italic is available on duplex display matrices at Mergenthaler Linotype Co.

Venus extended italic size range has been widened at Bauer Alphabets, Inc., 235 E. 45 St. Stock now includes light italic in 8-24 pt., medium italic in 8-24 pt. and bold italic in 8-36 pt. Specimens available.



boston's first

Boston ADs first Exhibition of Advertising Art brought together the best examples of advertising design and illustration produced in New England during the past year. It was a regional show, was held in the Boston Public Library Galleries so as to call the public's attention to the talent that produces fine advertisements.

Judges Albert Dorne, Arthur Lougee and John Belknap selected about 250 entries from the almost 1000 submitted. The Awards Dinner was held at the Sheraton Plaza Hotel. Jacques DunLany,



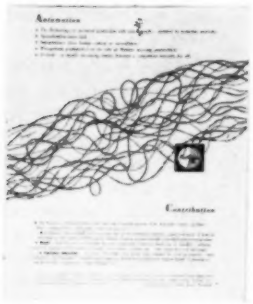
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2)



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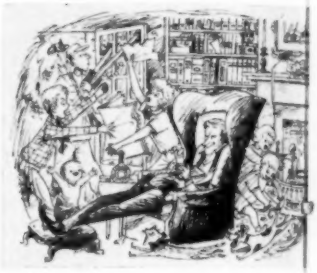
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10)

president of the Art Directors Club, presided. Head table guests included the judges; officers of the Club; the outgoing president of the Advertising Club of Boston, Edward C. Donnelly, Jr., and the incoming president, Paul H. Provandie. A special guest of honor was Patricia Benoit, TV's newlywed, Mrs. Peepers.

Famous Artists School Course Award was presented to Angelo Urso by Al Dorne.

Some of the medal winning pieces are shown here.



1)



12)



13)

1) *TV art*
Art Director: Robert MacLean
Artist: Robert MacLean
Agency: Free & Peters
Advertiser: Westinghouse WBZ-TV

2) *Point-of-sale, design*
Art Director: Thomas S. Baker
Artist: Philip Coyle
Studio: Baker Studio
Advertiser: Sylvania

3) *Outdoor design*
Art Director: Jaques Dunlany
Artist: Glenn MacNutt
Agency: John Donnelly & Sons
Advertiser: Boston Chamber of Commerce

4) *Trade magazine, design*
Art Director: Ray Cooney
Artist: Sante Graziani
Agency: Cooney & Connor Adv.

5) *Trade magazine, art*
Art Director: J. S. McVoy
Artist: Edmund Colgan
Agency: Sutherland-Abbott
Advertiser: American Optical Co.

6) *Newspaper, design*
Artist, designer: Elizabeth Fraser
Advertiser: R. H. Stearns Co.

7) *Newspaper, art*
Art Director: Arthur G. Wolfrum
Artist: Mark Kelley
Agency: BBD&O
Advertiser: Old Colony Trust Co.

8) *Direct Mail, design*
Art Director: M. Peter Piening
Artist: M. Peter Piening
Agency: Abbott-Kimball Co. Inc.
Advertiser: Strathmore Paper Co.

9) *Direct Mail art*
Art Director: Joseph Maynard
Artist: Eugene Lamery
Agency: Ingalls-Miniter Co.
Advertiser: Charlestown Savings Bank

10) *Editorial, art*
Art Director: Mark Kelley
Artist: Mark Kelley
Publication: Child Life Magazine

11) *Editorial, design*
Art Director: Frank Lieberman
Designer: Frank Lieberman
Producer: Lane Press
Publication: Print Magazine

12) *Consumer magazine, art*
Art Director: Leonard Karsakov
Artist: David Stone Martin
Agency: The Bresnick Co. Inc.
Advertiser: Security Mutual Life Insurance Co.

13) *Consumer magazine, design*
Art Director: Leonard Karsakov
Artist: Marty Bauman
Agency: Garland Knitting Mills



by Kirk Wilkinson,
Art Director of
Woman's Day Magazine

must all fiction look alik



In today's commercial-art world the kings (with only one or two exceptions there are no women) are the artists who illustrate the fiction in the country's large mass-circulation magazines, and who also create a big share of the display advertisements in these same magazines. For the most part they are artists of fine talent. They are handsomely paid for their work, which is by and large extremely attractive. Too much so, for in spite of this attractiveness, fiction illustration has become introverted and narrow. Most of the stories in today's magazines are illustrated within the confines of a set of rules drawn up as the result of readership polls. As a result, fiction illustration has gravitated to the common denominator of "most popular," with all the lack of interest and diversity that the phrase implies.

A good many words and much time have been used by these artists and the art directors of the magazines that publish their pictures in discussions of their work. Mostly the words swirl around the question, "Why does all fiction have to look alike?" The artists ask, "Is it *really* true that the public will read only a story illustrated as if it were written about characters who were born between 1924 and 1934, who wear clothes designed for Marilyn Monroe and William Holden, and who stand, sit, or recline in the attitudes of Audrey Hepburn and Gregory Peck?"

ok alike?

Art directors and editors usually answer by pointing to their readership polls, which show that the "photograph and copy" technique, the "he and she" pictures, "the pretty girl," always get the readers. This actually *does* hold true for some fiction. Why? Because some fiction is written about Hollywood characters, and Hollywood characters are also based on readership polls. But there have always been short stories in magazines that deserve a different and better treatment. They usually don't get it.

Public Taste has Broadened

The procedure has always been to assign a manuscript to a realistic artist without regard to the quality of the story. Is a story quaint—tragic—a mystery? Is it whimsical or brutal? It gets the same realistic treatment, which means that the pictures must have a pretty girl in it. Is the heroine a grandmother of 60? Make her a young 35! Is the hero a shabby office worker? Make him wear a $125 suit and look like the boss! Is the setting described as a poor man's bedroom? Make it look as though Dorothy Draper just finished decorating it!

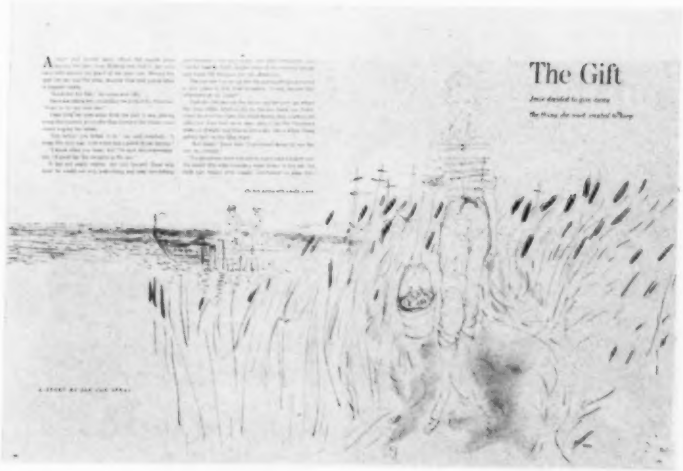
This is not to say the resulting picture is not well done. On the contrary, most of our illustrators are very good indeed, and our magazines reflect their



2)



3)



4)

1) Charm: Art Director, Cipe Pineles; Artist, Doris Lee. 2) Charm: Art Director, Cipe Pineles; Artist, Robert Weaver. 3) Seventeen: Art Director, Art Kane; Artist, Zoa Sherburne. 4) Seventeen: Art Director, Art Kane; Artist, Erica Perl Merkling.



5)



6)



7)

talent. But should it be assumed that the American taste is molded by strictly subjective impressions? Hasn't it broadened in the postwar years? Isn't it reasonable to assume that *Life's* five million readers, looking at the art in a hundred separate issues over the past ten years, have had their understanding and knowledge of good art improved? What of the several million young ladies who have received their introduction to fiction illustration through the excellent pages of *Seventeen*? What about the enlarged museum attendance throughout the nation? What of the sale of art books? What of the wonderful cartoon movies produced by UPA?

Why shouldn't fiction illustration broaden its base to include a wide range of artists, techniques, and interpretations? Bold, experimental, creative work is needed. Story illustrations are almost the last field to reflect the thinking that has proved so refreshing to other art forms, fine or applied. In all other cases the public has taken the new look with enthusiasm. Rarely has any magazine art director been disappointed in the readers' reaction to a well conceived, sincere modern approach. Here are some fiction illustrations chosen from current magazines. They have one thing in common—each artist has been chosen for his ability to interpret the author's work. He has then proceeded to bring to the reader a *true* idea of the story.

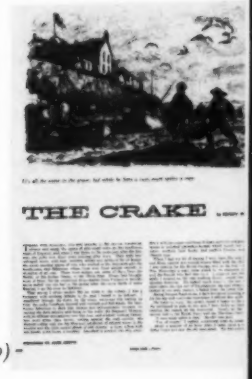


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14)

5) Mademoiselle: Art Director, Bradbury Thompson; Artist, Carol Blanchard. 6) Mademoiselle: Art Director, Bradbury Thompson; Artist, Ilonka Karasz. 7) Everywoman's: Art Director, J. Walter Flynn; Artist, Gustav Rehberger. 8) Good Housekeeping: Art Director, Suren Ermoyan; Artist, Al Parker. 9) Good Housekeeping: Art Director, Suren Ermoyan; Artist, Jan Balet. 10) Town & Country: Art Director, Anthony Mazzola; Artist, Lily Cushing; 11) Esquire: Art Director, Henry Wolf; Artist John Groth. 12) Woman's Day: Art Director, Kirk Wilkinson; Artist, Lorraine Fox. 13) Woman's Day: Art Director, Kirk Wilkinson; Artist, Erik Blegvad. 14) Woman's Day: Art Director, Kirk Wilkinson; Artist, Fletcher Martin.

by Alexander Nesbitt

major trends in advertising lettering

Lettering in advertising, whatever its faults, is being produced with new virtuosity. The traditional manuscript and writing hands remain our basis for training in schools and for correct design; but they are anachronisms in advertising use.

The illustrations on these pages show the present major trends. These are based on either style or technique variations. There is "bouncing" alignment, and condensed or expanded style; the technical handling varies from the freely-written to the carefully built-up. Brushes and "sawed-off" ruling pens are favored for free writing; built-up technique remains the same.

Scripts. One of the dominant factors in all headline lettering continues to be a loose and informal treatment. Script, being the most informal leter, lends itself especially to all-kinds of extremely free handling: the general rule seems to be to skirt the border of actual illegibility as long as the writing has plenty of momentum and an eye-catching pattern.

Since advertising is a matter of communication, this is a rather dangerous practice—the headline is apt to become an example of esoterica; but it is just this hazard that seems to produce the most fascinating script at the moment; and it takes a very good lettering artist indeed to skate along the top of this ridge without falling down the wrong side. Examples at the right by John Schaedler represent current practice.

Type influence. Typographic modes have also had a lot to do with the kind of hand-lettering produced in the past few years. Such display faces as the gothics —both condensed and expanded—have been imitated; but the alignment is generally uneven and the letters themselves are treated with distortion and a mannered informality. Carefully-drawn Copperplate gothics have also contributed to the appearance of advertising and editorial pages. Finally, there were the much-used "bouncing" Bodonis, which are now giving way to "bouncing" Centurys and Egyptians, including the italic designs.

It is apparent that type usage has had changes of mode in recent years, much like women's fashions. We have had, for instance, arbitrary revivals of Cheltenham and the wide gothics. Headline lettering will always be greatly affected



by the typographic mode; and this is illustrated in all the examples except the scripts.

Photoprocess lettering. It must be obvious to anyone who considers the problem, that there are not enough lettering virtuosi to manage the enormous volume of high-grade lettering needed for American advertising. This lack has promoted the use of alphabets that can be manipulated photographically, in one way or another, to produce headlines and other lettering for the graphic arts market. The idea is simple: a topnotch letterer designs alphabets in the very latest headline styles as he sees them; then it should be possible, through any of the photo processes, to make any number of headlines in the same smart letters.

However, the truth of the matter is that these headlines will be no smarter than the people who put them together, retouch them, or alter them slightly to suit special conditions of the job. Not only is there difficulty, in this area; but styles and techniques change, as we have seen. Actually, if the machines and photographic methods could replace the letterer entirely they would put them-

Enjoy the holidays
Buy PEPSI
by the CARTON!

Never before
has so much
ANIMATED STYLE
weighed so little.

YOUR BEST BUY TODAY IS
CHEVROLET

Get the facts NOW
on savings
up to 25%!

BARRICINI

COMPARE THIS INSTANT
...and you'll switch too!

SMARTY PANTS

At the top, to the right, is a letter influenced by Century, followed by expanded gothic and square serif, then a condensed Bodoni, condensed gothic, and lastly an ultra-condensed creation. With one exception, the work shown is by Emil Klumpp and John Schaedler; the Pepsi-Cola example is from a poster designed by the author.

Cheyenne's FRONTIER DAYS Festival

June Tolley Marg Warner
The Miss Rheingold Tradition...
Adrienne Garrett Cindi Wood

selves out of business in a comparatively short time for lack of new creative material. The very best way that the photo-process lettering establishment can operate is with a staff that includes actual creative lettering artists.

In such a set-up would seem to lie the correct opportunity to keep creative talents alive, instead of in hiring them to design alphabets and then expecting to run further production with uncreative personnel. I am not criticizing the manner in which the various photographic lettering firms administer their affairs. Most of them try to get good and up-to-date designs; and they all try to produce good work; but it might be possible for someone to use the photo processes in conjunction with actual virtuoso lettering ability to produce a somewhat greater volume of really creative lettering. There are signs pointing in this direction.

Fred C. Rodewald is a New York commercial artist and author of "Commercial Art As A Business," published this year by Viking Press.

are artists getting rich?

by Fred C. Rodewald

The accompanying table of figures is a transcript taken from the official United States Census Reports of 1950 and shows the income and distribution of income of *artists and art teachers* for the year of 1949. In this article we shall attempt to analyze and interpret these figures as fully as possible, but in the event anyone wishes to interpret them in his own way or has any fault to find with our approach, we are reproducing these figures in full insofar as they apply to the art field. Although this data covers 1949, five years ago, the relationship of artists incomes to other professions and of incomes in one city with respect to another are not likely to have undergone substantial shifts since then.

It is regrettable that a further breakdown of these figures into the various art categories is not available. However, we feel that in spite of these limitations, they do present a picture which is fairly accurate at least along general lines.

Income Related To Other Professions

The first question is: how do artists' incomes compare with the earnings in other comparable professions. By comparable professions we mean professions which, like art, call for special abilities and long and comprehensive training. We are unable to include actors and other performers in the entertainment field in this comparison because the Census Reports include only females in this category.

It is interesting to note that in table A, only the median earnings of musicians fall below those of artists. The same is true of such professional and semi-professional groups as clergymen, social, welfare and recreation workers, surveyors, teachers, and medical and dental technicians. The earnings of engineers and the various kinds of skilled workers in the printing trades are considerably higher. Photographers are not listed.

Among definitely non-professional workers we note, more or less at random, that mail carriers earn only slightly less, as do electricians and plumbers. While such skilled workers as carpenters, house painters, masons, and most mechanics earn less than $3000., insurance and real estate brokers and agents, and most salesmen earn considerably more than artists. The same is true of most railroad workers and of tool and die makers.

It should be noted that in making these comparisons we are dealing only with males. If we included female artists whose median earning amounts to only $2271. we would run into two difficulties. One is that in most other professions and crafts the percentage of females employed is negligible as compared to the percentage in the art field, 37.7%. The other is that only 47.0% of female artists are employed the year .round as against 68.9% of males. From this it is reasonable to assume that a great many women artists are amateurs who should not be included in our calculations. Their earnings would be included in these tables more or less by default, because as housewifes in many cases, they would have no other major source of income to supersede their earnings as artists. This, however, does not qualify them for the same status as persons who make a livelihood in the art field.

The same could be said, of course, about a great many male artists, and here we come to an extremely knotty problem of interpretation.

The figures we have discussed so far include artists who have no income or whose income falls below any figure which could conceivably be considered adequate as a means of livelihood. Should such artists be regarded as professionals? We have no sure way of knowing. The question may be raised whether ability to earn a living has anything to do with a person's status as an artist. Also, the low income figures probably also represent the undoubtedly sizable group of beginners, the apprentices, the errand boys in studios, etc. This raises the question, at what point does the beginner become a professional?

On the other end of the scale, we must also take into consideration artists in semi-retirement who only do an occasional art job.

However, we can safely say that the Sunday painter, the hobby devotee is not represented in these figures because anyone who derives his main income

TABLE A (Males only)

	Median Annual Income (dollars)*	*Annual Earnings Over $5000. (per cent)*	*Annual Earnings Over $10,000. (per cent)*
Architects	*5580.*	*52.3*	*16.0*
Artists, Art Teachers	*3543.*	*25.0*	*4.6*
Authors, Editors, Reporters	*4469.*	*39.2*	*9.3*
Dentists	*6232.*	*60.0*	*21.8*
Lawyers, Judges	*6257.*	*55.6*	*24.4*
Musicians, Music Teachers	*3189.*	*14.7*	*2.7*
Physicians, Surgeons	*8115.*	*60.5*	*36.4*

TABLE B (Males only)

Architects	*63.5*	*19.3*
Artists, Art Teachers	*33.2*	*6.2*
Authors, Editors, Reporters	*48.0*	*11.4*
Dentists	*70.9*	*25.8*
Lawyers, Judges	*68.3*	*30.0*
Musicians, Music Teachers	*22.2*	*4.2*
Physicians, Surgeons	*74.5*	*44.9*

**The median is the middle unit in a series. For example, if seven artists incomes were arranged in order from smallest to largest, the income of the fourth in the list would be the median income. The Census reports studied for this article report median, rather than average, incomes.*

from some other activity would not have been able to get himself listed by the Census Bureau as an artist.

However, for those who have any doubt about the eligibility as professional artists of those not making a living at it, we are also showing a revised table B of comparisons from which the non-earners and those earning less than $1500. a year (roughly, the minimum legal wage) have been eliminated, both in the case of artists and art teachers as well as the other professions.

Gap Widens

It will be seen that these deletions, instead of bringing art earnings more in line with the earnings of other professions, only widen the gap. While artists make a gain of a mere 8.2% in the above $5000. bracket and only 1.6% in the above $10,000. column, judges and lawyers jump 12.7% and 5.6% respectively, physicians and surgeons 14% and 8.5%, dentists 10.9% and 4%, and architects 11.2% and 3.3%. Only writers and musicians maintain more or less the same ratio with the artists. In other words, novices, part-time practitioners, those who have retired and others in the fringe categories of little or no income tend to depress the medians in the other professions even more than they do in the art field. By eliminating them from our calculations, the picture that emerges is even gloomier for the artist than first appeared to be the case.

This deletion includes 16.2% of the total of artists with income. If we assume, as seems reasonable, that the artists represented by this figure are unlikely to have worked a full 50-52 weeks out of the year, it would seem proper to add this 16.2% to the 68.9% for the total number of artists with income who have worked the full year, (or, if you prefer, subtract the 16.2% from the 31.1% *not* employed the full year) bringing the total for full time workers in our revised table to 85.1%. Considering the spotty nature of the art business, any grouping of artists which places the number employed a full 50-52 weeks at so high a percentage figure can, we believe, be regarded as consisting of fully qualified professional artists.

Before concluding, a brief glance at the geographical distribution of artists and artists' income may be in order. As might have been expected, the greatest numerical concentration of artists is in the New York area; close to 20,000 out of approximately 80,000 for the entire country. Chicago with over 6,000 comes second; Los Angeles is third with well over 5,000; and Philadelphia is fourth with 5,000. Other leading cities have artist populations ranging from 3,000 (Detroit) to 170 (Nashville).

Incomewise the order is a little different. Here Chicago leads with a median income for males of $4069., Cleveland is a close second with $4050., Detroit third with $3987., Milwaukee fourth with $3844., while New York is a poor fifth with $3760. Low man on the totem pole among those listed is San Francisco with $3298. The median for women is of course much lower everywhere for reasons already indicated.

Most interesting, however, is the fact that the figures even in the higher income cities are not much higher than those for the country as a whole, $3543. This would indicate that the artist who locates in an only moderately sized town has a good chance to earn as much as the one who rubs shoulders with the multitudes in the big city.

In conclusion, we must admit from the various figures we have discussed that economically speaking an artist's life is surely not a happy one. Even though many skilled crafts earn even less, most of them have at least the security of steady employment and in many cases the benefits of pension and retirement plans. Considering that most artists are free-lances and that those employed are mostly in the lower brackets, the overall picture can only be described as shocking. Unfortunately most artists tend to cover up this state of affairs as it applies to them, not only to the outside world, which is understandable, but also to themselves. The result is that the occasional $500 job which may come his way not only deludes him into misleading self-appraisal, but it also helps perpetuate the fiction among people generally that artists are all making money hand-over-fist.

(continued from preceding page)

U.S.A.	MALE / FEMALE	Total 14 years old and over (includes persons without income)	Total	number of persons with income of: $1 to $999 or less	$1000 to $1499	$1500 to $1999	$2000 to $2499	$2500 to $2999	$3000 to $3499	$3500 to $3999	$4000 to $4499	$4500 to $4999	$5000 to $5999	$6000 to $6999	$7000 to $9999	$10,000 and over	Medium income (dol.)	Income not reported	Worked in 1949 Percent with 50 to 52 weeks
Artists, Art Teachers	M	50,255	45,290	4,485	2,890	2,950	3,545	3,525	4,910	3,950	3,730	2,715	4,780	2,380	3,070	2,360	3,543	3,360	68.9
	F	30,490	26,055	6,495	2,780	3,005	3,220	2,795	2,665	1,620	1,140	730	885	250	290	180	2,271	1,755	47.0
Architects	M	23,245	20,590	695	595	595	840	805	975	1,035	1,515	1,275	3,390	2,080	3,065	3,725	5,580	2,230	83.9
Authors,Editors, Reporters	M	72,175	65,855	4,300	2,685	2,710	3,550	3,925	5,625	4,920	5,560	4,280	8,840	5,335	7,355	6,770	4,469	4,470	81.2
	F	35,715	31,410	7,400	2,870	2,870	3,895	3,015	2,990	1,985	1,580	975	1,545	730	770	785	2,329	1,845	68.4
Dentists	M	69,585	61,730	1,600	1,200	1,195	2,115	1,945	3,095	2,665	3,385	2,735	8,105	6,090	12,385	15,215	6,232	7,060	76.2
Lawyers, Judges	M	169,905	147,600	5,170	4,030	3,960	5,160	5,100	7,720	6,985	8,370	6,525	17,495	12,780	22,760	41,545	6,257	19,820	87.8
	F	6,535	5,395	540	265	300	435	410	655	400	360	285	630	350	410	355	3,616	730	79.9
Musicians, Music Teachers	M	81,155	73,540	12,755	7,325	6,635	7,695	6,240	7,510	5,730	4,850	2,805	4,620	2,255	2,870	2,250	3,189	4,455	46.3
	F	80,835	70,055	32,105	9,440	6,465	6,515	4,945	4,060	2,200	1,590	815	840	415	320	345	1,555	3,905	34.4
Physicians, Surgeons	M	172,660	153,705	8,460	5,020	5,135	5,715	4,680	6,775	4,670	4,915	3,835	10,180	9,285	22,020	63,015	8,115	15,835	83.3
	F	12,010	9,980	1,785	670	695	785	485	600	450	490	305	790	570	965	1,390	3,475	1,205	70.0
Cities																			
Atlanta	M	255	230	30	15	15	10	15	15	20	30	15	15	....	30	20	....	25	.....
	F	175	150	65	25	20	10	10	....	5	5	....	5	....	....	5	....	10	.....
Baltimore	M	505	420	25	30	15	40	25	40	30	70	45	60	25	....	15	....	80	.....
	F	280	240	55	15	10	30	50	15	15	10	15	20	....	5	....	....	10	.....
Boston	M	1,165	1,010	75	80	85	70	120	65	75	80	70	150	65	30	45	3,567	110	70.4
	F	895	740	160	95	100	100	60	75	50	55	10	20	....	5	10	2,075	75	56.4
Chicago	M	4,595	4,210	320	170	220	280	305	385	380	325	285	545	285	440	270	4,069	255	74.1
	F	1,800	1,510	310	200	150	170	165	155	80	90	50	90	25	20	5	2,279	145	49.8
Cincinnati	M	555	450	5	50	15	45	35	50	40	55	40	65	35	10	5	....	75	.....
	F	330	260	50	35	30	30	25	15	20	20	15	15	5	....	....	....	25	.....
Cleveland	M	890	835	40	60	50	40	85	75	60	75	65	140	55	65	25	4,050	25	72.3
	F	450	380	70	40	45	65	30	35	20	25	25	15	5	5	....	....	25	.....
Dallas	M	280	245	35	5	15	25	15	40	30	20	10	35	5	5	5	....	25	.....
	F	280	255	50	10	25	40	30	10	50	20	10	5	5	....	....	....	15	.....
Detroit	M	1,965	1,840	110	90	125	135	110	160	195	155	160	235	110	165	90	3,987	95	73.6
	F	1,055	950	180	110	50	90	105	120	80	75	60	50	10	20	....	2,714	25	40.0
Kansas City	M	400	380	45	15	15	35	40	45	40	40	20	40	20	15	10	....	20	.....
	F	340	310	45	45	85	60	35	15	10	5	....	5	....	5	....	....	20	.....
Los Angeles	M	3,655	3,405	345	260	235	285	195	350	315	260	170	335	160	225	270	3,552	155	58.8
	F	2,210	1,950	520	175	245	240	170	135	160	80	90	80	5	40	10	2,073	75	44.0
Miami	M	235	195	30	20	15	20	25	40	5	5	20	5	5	5	....	....	20	.....
	F	180	150	60	10	20	15	15	10	5	5	5	....	....	5	....	....	10	.....
Milwaukee	M	640	595	50	25	35	25	75	60	40	50	60	50	60	50	15	3,844	20	80.7
	F	225	180	45	20	50	25	10	10	10	10	....	....	....	....	....	....	10	.....
Minneapolis-St. Paul	M	685	645	70	45	45	50	40	70	45	85	55	45	30	40	25	3,528	35	65.1
	F	470	425	135	40	35	55	55	30	10	35	20	5	....	5	....	....	20	.....
Nashville	M	105	105	5	5	10	10	5	25	20	10	....	....	5	5	5	....	....	.....
	F	65	50	5	5	10	10	....	15	5	....	....	....	....	....	....	....	10	.....
New York Area	M	13,680	12,355	1,255	745	825	885	890	1,140	840	895	515	1,520	760	1,070	1,015	3,760	840	68.4
	F	6,075	5,215	1,110	515	605	675	570	590	240	190	120	315	95	95	95	2,280	380	53.6
Philadelphia	M	3,055	2,700	215	120	175	230	275	345	230	245	115	330	130	160	130	3,486	230	70.2
	F	1,985	1,725	445	225	200	230	190	190	85	90	20	25		20	5	1,981	125	41.3
Portland (Oregon)	M	195	195	30	20	5	35	15	25	10	5	20	5	10	15	....	....	....	.....
	F	115	90	35	....	5	15	5	5	5	10	5	5	....	....	....	....	5	.....
Rochester	M	245	230	30	....	10	15	15	25	35	20	10	30	5	25	10	....	10	.....
	F	160	140	25	15	15	30	30	10	....	....	....	5	....	....	....	....	10	.....
St. Louis	M	750	670	35	35	35	20	70	90	100	50	45	50	65	45	30	3,750	65	83.2
	F	365	340	55	45	15	75	60	30	20	10	20	5	....	5	....	....	30	.....
San Francisco-Oakland	M	1,370	1,215	150	120	90	90	65	155	105	90	70	105	65	75	35	3,298	95	66.2
	F	815	680	210	40	55	60	60	75	50	25	30	40	25	10	....	2,292	25	54.9
Seattle	M	360	330	30	25	15	45	15	25	20	15	60	40	5	30	5	....	20	.....
	F	230	205	60	....	20	15	20	25	35	10	....	10	5	5	....	....	....	.....
Washington, D. C.	M	765	670	55	20	45	45	70	90	40	70	65	65	30	60	15	3,625	75	79.5
	F	480	430	75	45	45	50	20	55	35	65	10	15	5	....	10	....	30	.....

case history:



When he asks about sex



A boy's best friend is his ego



Whom does he take after?



Boy vs. Budget



Problem child?

Problem: In boys' knitwear, all manufacturers' products look pretty much alike when pictured on paper—especially in black and white. From a selling standpoint, the problem was to register the unmistakable impression on the consumer that Don Moor was the prestige leader in the field. From an art standpoint the problem was to project the advertiser's story in an atmosphere of quality.

Before setting a pencil to paper, the Zlowe Company's art director Ben Blake, in conferences with the copy department and the client, decided to take a new view of their customer – the American boy. They saw him as an individual, a human being with a complicated pattern of emotional traits, not just as someone who wore a knitted shirt. In other words, boys are people.

Solution: To carry out the psychosociological approach, Art Director Blake worked with a series of mood photographs by Hans Namuth, in which the models were boys of obvious sensitivity. A modified editorial style was adopted for the layout, with type for headline and text carefully chosen for magazine reader interest. Copy was notable for its under-statement and indirect sell, and the manufacturer's name was treated as an integral part of the text. All ads closely followed the same format.

From comments of the firm's salesmen and retailers, and from consumer reaction this was probably the most talked-about boys' wear campaign in some years. As might be expected, the ad that drew the most comment (both pro and con) was the one on Sex.

Blake's work on this account won unusual recognition from the Associated Business Publications in its latest competition—Donmoor was one of the very few winners to receive two awards.

There's no substitute

for know-how

in licking photographic **problem illustrations**

by William Pell, Kling Studios Inc.



Quite a few years ago, I had the pleasure of a lengthy talk with Edward Steichen. Among the many things he told me, one point in particular made a lasting impression. It was his opinion that a man could not become a photographer in the true sense, until he had at least 5 years of professional experience or its equivalent behind him. Over the years, this theory has been borne out for me by the fact that every new assignment—no matter how much of a departure from the norm—has had an inescapable tie with a job in the past. It is for this reason, I believe, that we find the so called "old timers" still pressing the bulb so successfully today. If the country suffers any kind of recession, which would have its effects on the purse strings of industry, we will probably find more and more reliance placed by the art buyers on the well rounded, experienced photographic illustrator.

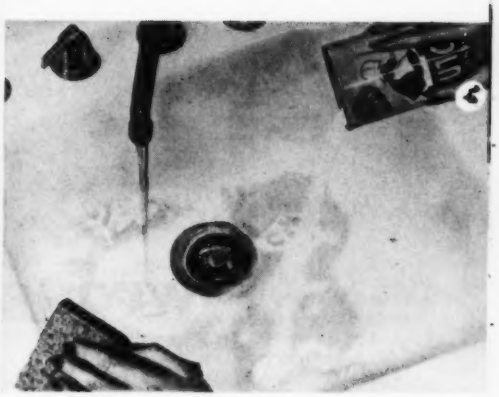
My experience as a photographer has been gained entirely in New York City with the exception of this past year with Kling Studios in Chicago. I have discussed varied and particular problems with the art directors and buyers of some of Chicago's top agencies, and I would like to report that most of my assignments have been more easily produced because of the knowledge acquired from previous photographs taken in the past. Here are a few of the problems faced and licked this year.

Simultaneous Color, B&W

Barton West, A.D. of Needham, Louis & Brorby, needed identical color and black and white photos for a campaign that was to run both in newspapers and magazines. Because action and expression were so important, it was absolutely necessary to have the exact picture in color and black and white. To accomplish this, I set up 2 cameras (as illustrated), one directly over the other and used long focal length lenses to minimize the slight difference in camera angle. By using strobe lights, it was possible to open one lens and fire the lights with a synchronized shutter on the other lens thereby getting the identical picture in color and black and white simultaneously.

Herb Peterson, art buyer for Young & Rubicam, had a particularly trying problem involving color and triple synchronized action. His layout showed a





girl's hand pouring cleanser which upon contact with water foamed and bubbled. It was necessary to get a good pouring action and at the same time an adequate foam and good bubble arrangement. Here again, the use of strobe lights was a partial solution to doing the job quickly. However, it was necessary to overcome the "freezing" of action to make a realistic looking photograph. To do this, a secondary exposure with a daylight flashbulb aimed at the water running from the faucet was made at a slow speed. Thus the movement of water was attained, avoiding appearance of ice.

George Buyer, A.D. at J. Walter Thompson, asked me about the advisability of shooting food pictures on Ektachrome and making a dye transfer print rather than the general practice here in Chicago of making direct separations and a carbro print. The additional speed of Ektachrome is a decided advantage in photographing hot food which ordinarily looses its photogenic quality very quickly. The controls of a view camera in regulating depth and perspective provide an additional reason for shooting food transparencies.

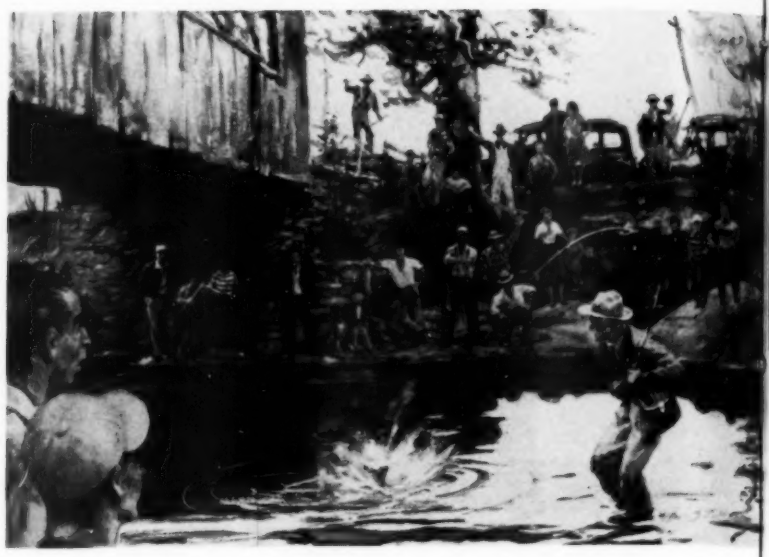
Andy Armstrong, A.D. of Leo Burnett, asked if it was of any great concern to me should an art director desire to select models. It is my contention that—generally speaking—a photographer being more familiar with the assets and shortcomings of the models with whom he works, would be the best judge. In my own case, because of make-up requirements and lighting technique, very often models will photograph differently than their composites and portfolio of job pictures indicate. So in most cases, it would seem advisable for the photographer to do the casting.

Noisemakers and speed

Jim Sherman, A.D. of McCann-Erickson brought up the task of photographing babies and young children. It has been my experience that infants react better to sound than to objects such as toys. Therefore, I'm always stocked up on noisemakers and records to create interest in very young tots. The promise of a surprise toy has always helped to sustain action in young children up to 6 or 7. However, speed is essential, since their attention cannot be held long without sacrificing spontaneity which is so necessary in this type of picture.



what's wrong with this picture



Herman Kessler, A.D.

Field & Stream Magazine

Magazines devoted exclusively to fishing and hunting now boast a combined circulation of two and a half million, and over thirty million buy fishing and hunting licenses annually. The tremendous post-war increase in this participation sport demands a closer scrutiny by artist and art buyer for accuracy in detail as well as contemporary style to assure a positive response. One must constantly bear in mind that the seasoned outdoorsman has a keen interest in his favorite sport, a highly critical eye, and takes inordinate delight in recognizing familiar situations. He is also alert to spot inaccuracies.





Arthur D. Fuller: *(top of page) This story called for a skillful old-timer horsing in a big trout only to lose him. The twist of his body, the hands clamped on reel and butt of the arching rod, have been carefully planned to reveal the old man's blunder.*

Paul Bransom: *(above left) His authoritative knowledge of big game anatomy, habits and habitat, brings to life this defiant old bull elk protecting his harem against an intruder.*

Bob Kuhn: *(above right) His illustrations are big and filled with rugged detail. His are three dimensional he-men, who know their way in the woods and on the streams and his animals have a broad vitality reflecting a sound understanding of their anatomy and temperament.*

Good Art Not Enough

Periodically we are asked to examine finished art planned for advertising campaigns directed to this group. We offer our suggestions, but often too much time and money have already been spent on the illustration to warrant a major correction. The result is that the reader gets a laugh out of a serious message, or is sufficiently exasperated to send a groan of protest to the editor.

In one hunting illustration presented to us for approval, a deer appeared in the full beauty of its summer color, against an autumn background. Obviously the artist commissioned for this assignment, unfamiliar with natural history, based his finished painting on notes and sketches made in a city zoo in the summer.

Another instance showed a big game









C. E. Monroe, Jr.: *This feathered bombshell is stopped down just enough to show identifying details. Fresh color and a pulsing mood reveal the careful study of one familiar with rod, gun and brush. The background from memory, a familiar scene back home.*

W. Goadby Lawrence: *Appealing to the expert eye, this tail-walking, pain-quivering, sleek sided sailfish comes fresh from the memory of many big game fishing trips.*

Walter Dower: *A rarity — two bass on one plug. All the factual details anatomically correct, yet devoid of starkness. Strong hands with subtle finger guiding line onto an old-fashioned reel.*

Raphael Cavaliere: *Every detail is fitted into a composition only after diligent study and research, satisfying the need for documentary statement as well as romantic appeal. This illustration won the unsolicited praise of a visiting cow-puncher artist.*

hunter in Alaska, firing a double-barreled shotgun at a leaping bear. The hunter's handsome tweed jacket was bitterly inadequate against a cold Alaskan spring; his double-barreled shotgun, a bird shooting weapon, probably would have only irritated the bear; and the bear, should the notion to leap have entered his head, was so out of proportion, that he would have crushed all four legs with the sheer weight of his body. To add to the confusion, the foreground of the painting showed a rocky formation that might have been Alaska, but the background was characteristic of the rolling hills of New England. All this was the result of inadequate experience and the poor use of a reference file.

Still another illustration showed a happy fisherman using a casting rod, his battered hat decorated with popular trout flies. A good painting, but at once offending the trout fisherman and getting a laugh from the plug caster.

Accuracy Essential

The artist who devotes himself to our field must come prepared with an intimate knowledge of the habits and habitat of big game, small game, fish and wildfowl, besides the ability to tell a story in a factual manner and contemporary style. He must also understand the different techniques of fishing and hunting in the various parts of the country, and the equipment used. His knowledge of human anatomy should be thorough, matched with an understanding of the emotions of the sportsman in the situation involved. He must know the how and why of a wing in flight, the correct position of a fish's eye, the difference in action of the forelegs of a bear or the forearms of a gorilla, seasonal as well as geographic color changes in the animal world, and the expressions of anger, fear or cunning peculiar to wildlife. All this is necessary, and with it a comprehension of the wild with all its infinite variety of trees, shrubs and flowers.

An artist like Lynn Bogue Hunt, who is accepted as the dean of wildlife illustrators, can keep you spellbound for hours with his authoritative analyses of the form and function of every bone, hair, scale or feather of each creature that is hunted. His fine paintings may be found in the private collections of appreciative sportsmen across the country.

Remember that the participation sports are booming. They are now a very active industry in which licensed participants spend over six billions annually for fishing tackle, firearms and ammunition, dogs, boats, tents and trailers, food, lodging and transportation, cameras, clothing, liquor and tobacco — a market of which advertisers are keenly conscious.

There is a growing demand for good art that makes sense to this large buying group. The artist who is himself a fishing or hunting enthusiast is most likely to succeed. Try it. It's a great sport!

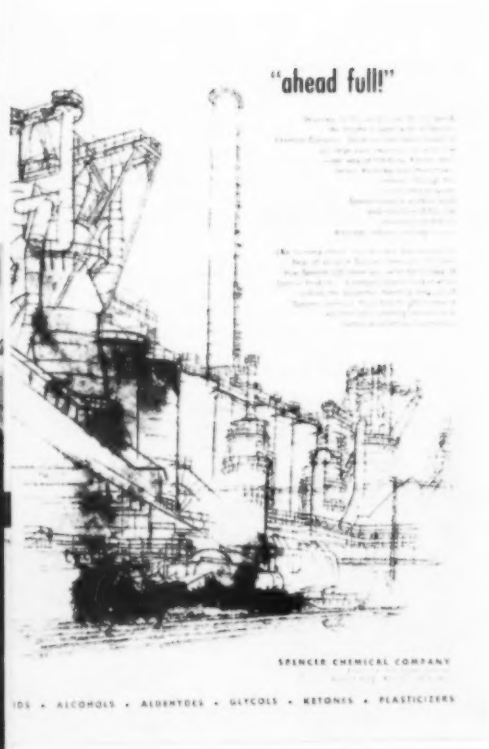


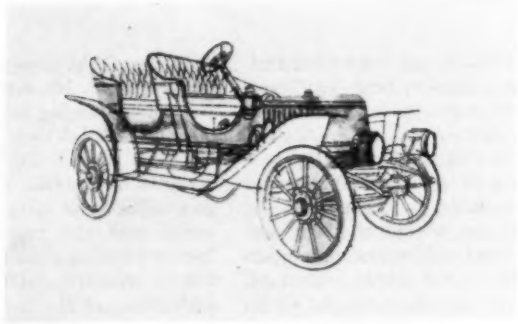
Tom Rost: *Given a hint of a situation, he fills his illustrations full of familiar trifles. The tackle strewn cabin, the torn rush bottomed chair, the well worn hat, coat and boots, all expertly chosen give credence to this lively scene.*

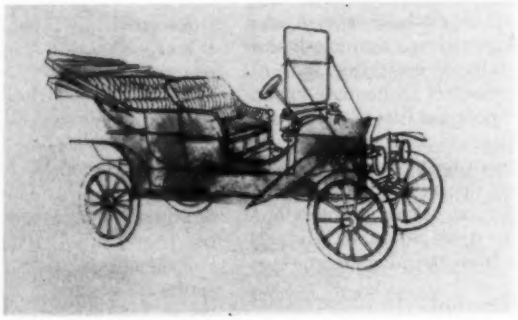


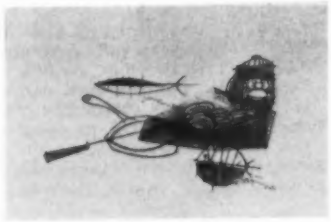
upcoming artist / Joseph Bertelli

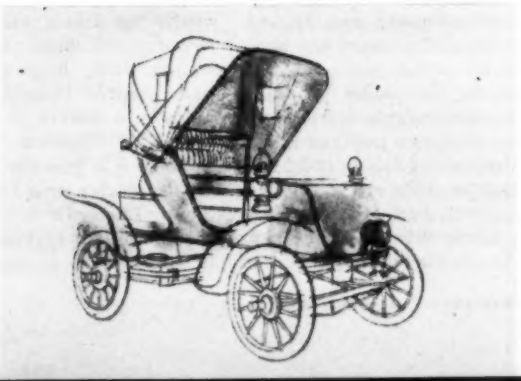
Upcomer Bertelli is a New Englander. A former resident of Springfield, Mass., he first studied art at the George Walter Vincent Smith Art Museum, later majored in illustration at the Rhode Island School of Design. Joe came to New York, worked for the Lockwood agency for a spell and then started freelancing a year ago. His clients include Newsweek, Time, Readers Digest, Coronet, Shell Oil, and Foote, Cone & Belding.













Retail selling and the AD

Photography is a hard-selling tool . . .

here's how stores can use it to best advantage

HERBERT GREENWALD, AD, AMOS PARRISH

Illustrations sell

As competition will increase in the years ahead, so will management's interest in advertising techniques. Full development and use of all the tools of advertising will be demanded by store leaders who will want to attract more customers via advertising. Rising costs of advertising space will cause even more intensive scrutiny of retail advertising methods. Stronger, more urgent copy appeals will be developed. Of course, headlines will get bigger, bolder and at times, almost hysterical. The next step could be a layout pattern that uses extra large type, headlines printed in reverse, on black panels, tricky surprints and all the other cliches of the layout man working under pressure.

Amidst all this frantic drive for attention-getting layout devices, plus hand-lettered exhortations and giant-size typography, we may find the art that illustrates the merchandise. That is, if we CAN find the art which is buried under all this optical irritation.

Considering that the illustration takes a little more than half the space it is surprising that many stores rarely view their art with the same eager attention that is given to copy and layout.

In the battle for the reader's attention, good stores have always placed considerable emphasis on the development of a distinctive advertising style. Many stores have secured this advertising distinction by using a layout approach that is unusual. Others have used a distinctive type treatment that gives an individual character to their advertising. However, there aren't many stores that can make *full* use of the artwork to give the advertising the distinction it needs. There aren't many Altman's, Lord & Taylor's, Neiman-Marcus', Marshall Field's or stores that you can name, using distinctive art treatments. This is a very difficult goal to achieve. To get a truly distinctive art technique means intensive training and direction of a studio staff along with the free lance artists. It means that there must be a large art market available for careful selection of artists. It means increased art costs due to the experimentation which is so necessary to develop a distinctive art style. It means lots of time spent by the advertising manager and the art director in working with the art studio to get the best work.

Photos for retailers

Because this seems to be out of reach for many stores, we find that photography has aroused the interest of a considerable number of advertising and promotion people. The success of stores like Russek's, Macy's, Carson's, the Hecht Co., Stern's and others in achieving advertising distinction along with selling power through the use of photography, has tempted many retailers to consider this graphic medium.

However, there has not been much written or said about the pros and cons of photography for retailing. It is our purpose to add more detail to this subject.

We often have this question asked whenever we start talking about art techniques—which is better, drawing or photographs?

There is no "pat" answer to this, but a quick run down on a comparison between photos and art may be helpful.

	Artwork	*Photos*
Costs	More	Slightly less

There is a qualified answer in this category. In hard lines, the camera can do the job cheaper and quicker than the artist. It is possible to photograph 10 or 12 still life photographs in one day with one photographer. Most of these will not have to be retouched. It would take much longer, and cost more for one artist to draw this amount of merchandise. However, in fashion photography, we find that the costs would be higher than drawings because we add to the photography cost, the model fees plus a retouching charge.

	Artwork	*Photos*
Production time	Same	

Fashion photography takes much more time to prepare because of camera time and retouching time. However, the time usually spent in photography and retouching of hard line photography is less than drawn art.

	Artwork	*Photos*
Engraving costs	More	Less

Most drawn art usually means combination highlight halftones. Photographs are usually square halftones or silhouette halftones. Obviously, a big saving between these two techniques.

	Artwork	*Photos*
Layout problems	Less	More

Because layouts over the many years have been made for drawn art, they have become second nature to the average layout man. He can plan the figures to fit in practically any form he wishes. He has complete control over his arrangements. In photographs, he must learn to design for the camera. He cannot bend or twist figures. He must be quite ingenious in getting the most out of a photograph.

	Artwork	*Photos*
Corrections	Easier to make corrections by patching or erasing.	Difficult to make revises or corrections without reshooting or expensive retouching.

	Artwork	*Photos*
Merchandise preparation	Artists can use samples, reference material from other advertisers (swipes) or quick sketches of manufacturers samples.	Actual merchandise must be used. In many cases, models must be fitted. Merchandise must be pressed and prepared to photograph at its best.

These are just a few of the comparisons that can be made between photography and artwork. From these comparisons, we find that photography in retail advertising means just as much, if not more, hard work in preparation and supervision. Yet we find many stores using photography more and more. Many now use all-photographic pages. These stores have found that photographs sell better. Although we have no figures on which sells better, artwork or photographs, we do know that stores that use photography in great quantities are among the big volume stores. We also find photography used by the mail order firms. In addition, we have found that it's photography that is used almost completely in the Christmas Books so many stores mail every year. There is also a steady increase of photography in the roto supplement advertising that many stores schedule.

Our own experience at Bloomingdale's back in the early '30's demonstrated to us the power of photography. Bloomingdale's was one of the first major stores to develop an all-photographic technique.

All-photo format

From the very start, it was a terrific success. Not only did it give Bloomingdale's advertising a distinction it had lacked, but it was a powerful selling tool. A few years later we were called to Montgomery Ward to work on the first mail order catalog that used photographs exclusively. These catalogs gave Montgomery Ward a visual distinction and at the same time, made it possible for Ward's to secure more of the fashion mail order business. It took a short time for the competitors of Ward's to get on the photography band wagon where they have remained.

During 1944 we were at Macy's when it was decided to convert to an all-photographic format. We were able to see the quick customer response to the graphic illustrations that have since become Macy's distinctive style. Our own experience with photography over the years has shown us that photography means powerful "sell" as well as advertising distinction.

This point of view has been reinforced by the actions of many manufacturers who seriously and conscientiously plan advertising material for stores. Much of the art that they supply in their dealer help services is photographic. This is particularly true in the hard lines. Many of the top soft lines manufacturers are increasing their use of photography for their mat services. This support from manufacturers has done much to give retail advertising photography further encouragement.

We see too much bad use of photography. This can weaken the selling power of a page just as much as poor copy or poor typography or poor media selection can ruin the selling power of any ad.

Don't mix techniques

If we consider that photography is a visual tool in developing distinction we should not consider any use of photographs that dilutes the photographic effect. Using photographs in conjunction with drawn art reduces the photograph to an art technique that seems to be another drawing to the reader. The customer rarely can recognize the difference between a drawing and a photograph when both appear on the same page. You will not be building visual distinction through photography or from artwork if you plan this way. However, stores committed to drawn art style can use, from time to time, pages that are totally photographic. These variations can give immense strength to special promotions. However, a store with this kind of advertising should have a distinctive layout or type style. If this is not the case, the impression to the reader is that of two different stores. There is much store advertising that makes use of this pattern.

When a store decides to use photography for all of its advertising, as many are doing and more will want to do, this store faces many, many problems. A drastic change in methods usually takes place. Here are a list of questions that must be answered when this important decision is made.

Can we afford it?

What changes in our staff must be made?

Who shall do the photography?

Can one man or studio do all our work?

How can we maintain our production schedule?

Can we use outside photographers?

Are we equipped to do our own retouching?

Can we always get the merchandise in time to photograph it?

What is the model situation in our area?

And finally, the big question: Should we build our own studio in the store and have our own photography staff?

Here's a review of the pros and cons of a studio set-up versus out-of-store studio set-up:

Out-Of-Store

Pro: When space is scarce in store. If store doesn't wish to invest in equipment. Adequate free lance photographers available. Outside studio that can provide complete photography and retouching service.

Con: Loss of time due to lack of supervision. Loss of time due to transfer of merchandise from store. Merchandise losses due to merchandise leaving store. Photos cost more. Difficulty in getting emergency shots into production. Photographer has other clients who must be serviced and is not always available when store needs him. More re-takes, usually due to lack of supervision or information.

Pro: Photographs usually cost less per shot. More supervision on details such as styling. Buyer is available for supervision, as well as advertising manager or art director. Better photography as a photographic style can be developed. More experimentation. Considerable time is saved in production. Emergencies can be handled quickly, painlessly. Creative people in advertising department get photography-minded.

Con: Tendency to shoot more than necessary as photographer may not care how much film he uses. Too much buyer supervision delaying production. Terrific expense involved in setting up photography studio – anywhere from $15,000 to $50,000. Special problems to be met—location of studio, (must be near water, electric power, solid floor area, high ceilings.) Plans must be made for storage of merchandise, props, backdrops. Special personnel (photographers, darkroom assistants, etc.) Special production management problems, models

(continued on page 66)

CAT: by **CHARCO 6B**
BACKGROUND: by **CHARCO 4B**
HEADLINE LETTERING: by **CHARCO 2B**
SUBHEAD LETTERING: by **CHARCO HB**



AT LAST!
A SMOOTHER, BLACKER CHARCOAL PENCIL
that takes and holds sharp points!

NO HARD SPOTS . . . no knots . . . no grain. *Powdered* charcoal, scientifically purified, makes this lead amazingly smooth even in the firm HB grade!

THE BLACKEST BLACK you've ever seen! A special process changes the normal brownish cast of charcoal to *true jet black!*

UNBELIEVABLY STRONG, long-wearing leads! Even the extra-soft 6B will point in a jiffy in your pencil sharpener and withstand pressure on the flat!

UNIFORM GRADING, perfectly spaced! Four separate formulae create four distinct, dependable degrees of hardness.

WRITE FOR FREE SAMPLE.
naming this magazine, your dealer, and the degree you desire.

EAGLE

Eagle Pencil Company
New York • London • Toronto
Mexico City • Sydney

Charco



IN RESPONSE

We have no way of knowing just how much art business our initial advertisement in A.D. and S.N. may have generated, But . . . an amazing amount of interest was aroused by our proud reference to our "good-looking French receptionist."

May we, therefore, introduce Miss Rita Gauthier, age 21, height 5'3", bust 34", waist 22", hips 34"; hobbies: swimming, dancing, boys, and Ontology.

It's probably irrelevant but we also accept art orders over WOodward 1-6896.

ROBERT THOM STUDIO

1750 BUHL BLDG., DETROIT 26

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dirone

fashion • illustration • still life
215 East 37th Street, New York 17, N. Y.
contact Walter Redmont • MUrray Hill 7-0696

photography



Because illustration board quality SHARPLY limits or accentuates finished art quality, wise artists choose Crescent.

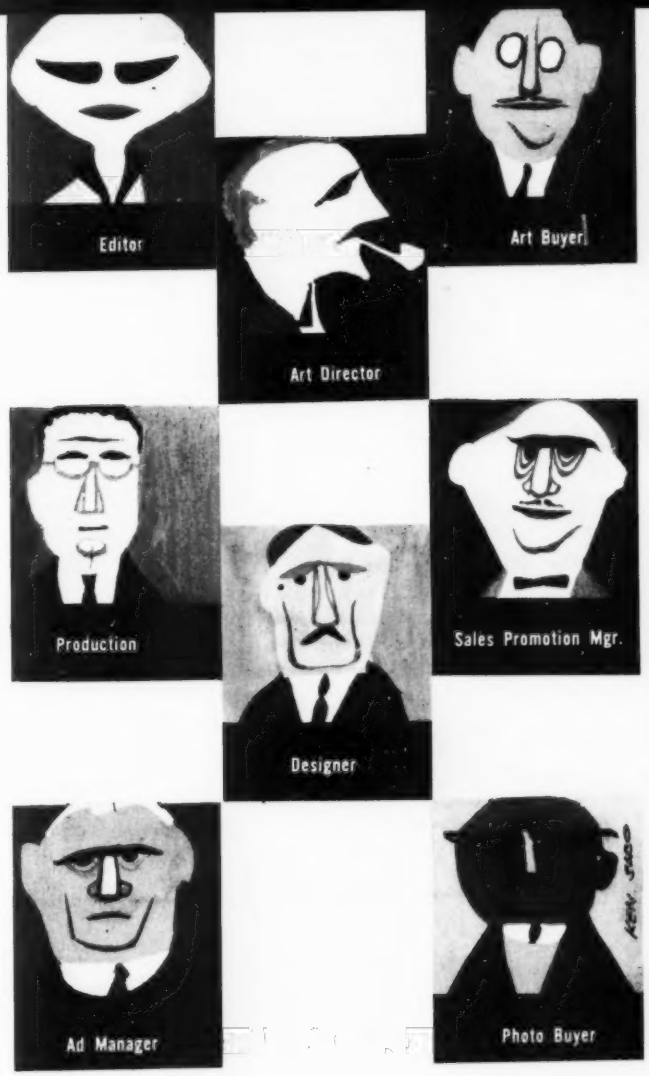
It's the King of the illustration boards!
see your dealer today!

CHICAGO CARDBOARD COMPANY
1240 N. HOMAN AVENUE • CHICAGO 51, ILLINOIS

To start the sale . . .

tell them where you are

4 list yourself in 4th Annual Buyers' Guide



9000 Buyers!

Every year some 9000 buyers use the Buyers' Guide to reach their suppliers. They get the Guide as part of their February issue of Art Director & Studio News. This assures you the right buyers and that you have industry wide coverage.

The Best Ad Dollar Buy!

Put yourself on file with the entire industry for as low as $1.50 Tell them about yourself, list your services, give your phone, address, etc. Capitalize on AD&SN's biggest bargain.

Who's Who in Art/Photography

AD&SN provides one of its many editorial services with the Annual Buyers' Guide, now in its 4th year. It has become the Who's Who for everyone in the field.

Easy to Do

Select the one or more categories from page 4 of this piece which best describe your work. Fill out the order form on page 3. That's all there is. It's the simplest, quickest, cheapest and only way to file your name in the industry's Who's Who. Do it now, and make sure you're in.

Do it Now!

Send your listing in now. Corrections will be taken up to December 10th.

here's how

the 4th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, art and photographic studios and graphic art suppliers. Industry wide coverage is guaranteed.

The Guide is for the buyer
Here, in one issue, is practically the entire working art and photo industry. Plus many graphic arts suppliers. Plus many editorial features especially compiled and written for year round use. It comes to you as part of your subscription to Art Director & Studio News. The Buyers' Guide has the support of the National Society of Art Directors, its 20 chapter clubs and many advertising art groups and guilds.

The Guide is for the seller
It helps you reach your market: all types of firms, agencies, publications; buyers in every level of industry, government and advertising. The Guide is designed for quick, easy use throughout the year. It helps the buyers find you—wherever you are, wherever they are. As an artist told us, "It's like going into a telephone special classified directory just aimed at this field. That by itself is worth the $1.50."

Special National Industry File
One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another AD&SN service to the field.

you get results

results results

in Art Director

& Studio News

AD&SN is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD&SN every month to get your sales presentation to more buyers at less cost than anywhere else.

AD&SN is a proven sales builder. It has gotten accounts for many artists and photographers who once imagined it couldn't be done.

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instructions

Individual listings.

1. Each listing is 3 lines. Line one is for your name and phone number. Line two is for your street address, city and state. Line three is optional and is for description of your services. Copy for 3rd line is limited to 45 characters.

2. There is no limit to the number of listings you may order. When ordering more than order form will accommodate, please list on separate sheets the exact wording of each listing.

3. To order listings, put category number (see next page) on order form below. Write 3rd line copy on the same line as category number. Fill in coupon at bottom of this page.

4. Each listing is $1.50.

Sample individual listing:

Guy Fry KI 5-2448
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

Representative listings.

1. Complete coupon at bottom of this page.

2. List artists or photographers represented on blank lines in coupon. After each name you may describe in one or two words media, subject, or technique.

3. Listing is $1.50 for representative (including address and phone) plus $1.50 for each artist and/or photographer listed.

Sample representatives listing:

Henrietta Brackman PL 3-4351
424 Madison Ave., N. Y. C. 17
photo-journalists in editorial, advertising, public relations, industry

Studio listings.

1. Studio listings should be used by all around service organizations.

2. To order listing, complete coupon at bottom of this page. On blank coupon lines list any or all services which apply. Refer to list under heading "Studios, Art," 206, or "Studios, Photo" 207, on next page.

3. Listing is $5.00 whether one or all services are checked.

SAMPLE STUDIO LISTING:

	design	lettering	retouching	illustration	TV art	mechanicals	layout	poster	presentations	OTHER
65. art studios Creative Ad Art BR 2-7138 9304 Santa Monica, Beverly Hills, Cal.	*	*	*	*		*	*		*	western design

order form

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_____	_____	_____	_____

DEADLINE FOR LISTINGS IS DECEMBER 1, 1954. *DON'T WAIT—GET YOURS IN NOW.*

classification index

individual listings

ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art books
6. art directors, consultant
7. art supplies
8. book jackets
9. booklets, direct mail
10. Bourges technique
11. car cards
12. cardboard construction
13. caricatures
14. cartoons
15. catalogs
16. charts
17. collages
18. color separations
19. comic books
20. continuities
21. displays
22. exhibits
23. fine art for industry
24. greeting cards
25. heraldic design
26. home economist
27. ideas
28. kitchen design
29. labels
30. layouts
31. letterheads
32. maps
33. mechanicals
34. oil painting
35. package design
36. pen and ink
37. pharmaceutical design
38. portraits, painting
39. portraits, sketches
40. posters
41. presentations
42. product design
43. products styling
44. record albums
45. scale models
46. scratchboard
47. sculpture
48. silk screen
49. small space ads
50. spots
51. tempera
52. trade marks
53. typographical design
54. wash drawing, b&w
55. Wash drawing, color
56. wood engraving

.....(other)

ILLUSTRATION

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58. automobiles
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59A. chemical
60. children
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73. interiors
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88. travel
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92. illuminated lettering
93. lettering
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101. dye transfer
102. fashion
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105. Kemart
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108. products
109. renderings
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111. transparencies

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147. still life
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150. testimonial
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163. Ektachrome processing
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165. Flexichrome
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169. photo murals
170. reproportioning
171. screened velaxes
172. slides
173. strip-ups
174. 35mm negs. & positives
175. 3-D dye transfers
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181. ozalids
182. ozachromes
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185. van dykes
186. visualcast slides

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189. binders, mechanical
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191. display manufacturers
192. embossing
193. engrossing & illuminating
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195. letter services
196. lithography
198. photoengraving
197. multilithing
199. poster printers
200. poster printers
201. printers, letterpress
202. silk screen printers
203. typographers, hand
204. typographers, machine
205. typography, old-fashioned

.....(other)

studio listings

ART

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design
direct mail
illustration
layout
lettering
mechanicals
packaging
posters
presentations
retouching
service
TV art

.....(other)

PHOTO

207. (List any or all on order form)
children
fashion
food
illustration
industrial
interiors
location
motion pictures
product
reportage
slide films
still life
TV

.....(other)

representatives

ART

208.

PHOTO

209.



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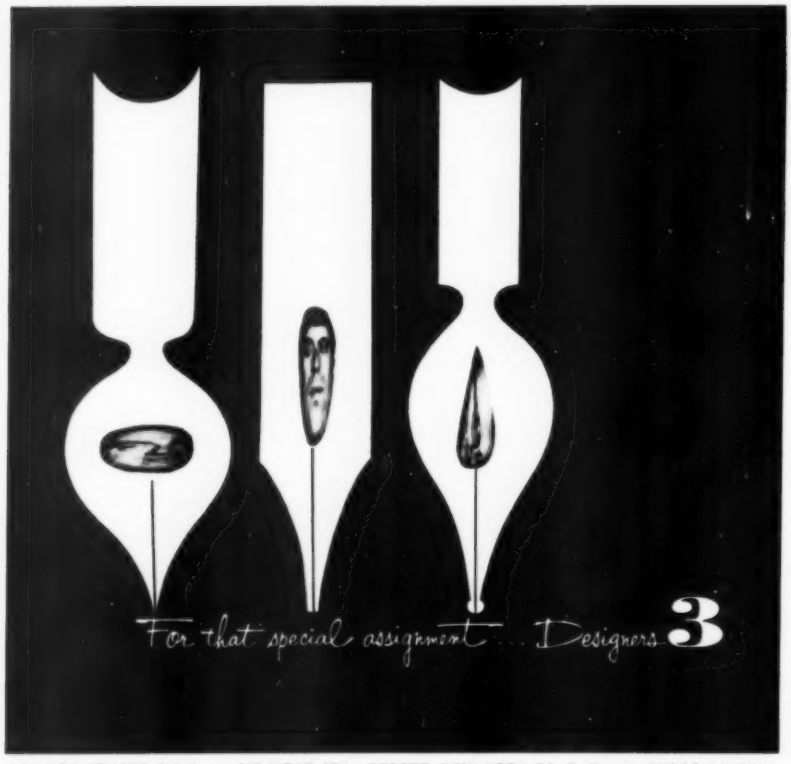
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trade talk

ART DIRECTION BOSTON: **Leon Pistone** has joined Harold Cabot & Co. Inc. as AD; was with Wm. Filene's Sons Co. . . . CHICAGO: **Rudolph Elstad,** former AD at Campbell-Mithun, Minneapolis and Ray Shaffer Studio, Chicago, is AD of Robertson, Buckley & Gotsch, Inc. . . . Stone Container Corp. named **John Baker** AM and AD . . . **Richard E. Owen,** formerly with McCann-Erickson, is now AD at Needham, Louis & Brorby . . . **Ted Link,** formerly at Gourfain-Cobb, is now AD at Marvin Gordon & Assoc., Inc. . . . **Robert Clark** to AD for TV at Campbell-Mithun; was AD McCann-Erickson . . . CLEVELAND: **John Hoder,** formerly in sales promotion, was upped to AD at Ward Products Corp. . . . KANSAS CITY: **Bert S. Bremson** has joined the staff of Bozell & Jacobs; was formerly with Litman-Bremson Inc. . . . LOS ANGELES: **George L. Rappaport,** previously AD, Anderson-McConnell, Hollywood, is AD of Calkins & Holden . . . MINNEAPOLIS: **N. G. Paul Widell** is AD of the technical publications section, Kerker-Peterson & Associates . . . NEW YORK: Alfred Auerbach Associates appointed **Sam Willig** AD replacing Jack Griffin, who is now with McCann-Erickson . . . **Dominic G. Rizzo** to Anderson & Cairns as AD; formerly with Boyan & Weatherly . . . **Ed Macon** to Compton as an art director . . . **Sherman H. Raveson,** AD and VP of Sterling has taken a year's leave of absence to get ready for watercolor exhibitions . . . **Philip Masnick,** formerly with MacFadden Publications, is creative AD, Barricini Candies . . . **Bertram Reibel** to VP and creative director, Hudnut Sales Co. . . . **Lyman Cooper** from McCann-Erickson to Street & Finney as AD . . . Formerly with FC&B, **James Monley** is now on the AD staff, Ted Bates & Co. . . . **Bernard White** named AD at Popular Publications . . . Buchanan & Co. named **Roy M. Winkler** VP and creative art head . . . **Len Leone,** formerly with True, is AD of Argosy Magazine . . . **Edward A. Rodgers,** VP in charge of the art dept., Erwin, Wasey & Co., has been appointed creative director . . . **Cyril F. David,** formerly with Albert Woodley, to McCann-Erickson as an AD . . . PORTLAND: **E. L. Morris,** formerly with Logan & Arnold, L. A., is now AD, Richard Montgomery & Assoc. . . .

ART & DESIGN CHICAGO: **Richard Seeger** opened his own ad art service at 230 E. Ohio St. . . . **Jack O'Grady** and **Frank Payne** named VPs of Feldkamp-Malloy Inc. . . . **Kling Studios** and **Roth Brothers & Co.** joined forces to create a new Kling division, Mass Mer-

First (Fall) Semester: September 22, 1954 through January 25, 1955

FALL SEMESTER REGISTRATION

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GENERAL EDUCATION • BASIC and ADVANCED COURSES

Classes begin September 22, 1954

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ENTRANCE INTERVIEWS: Interior Decoration, Sept. 13; Building and Construction, Sept. 14; Product Styling, Sept. 15; Advertising Art, Sept. 16; Creative Expression, Sept. 17; Graphic Illustration, Sept. 20. General registration and interviews will also be held on August 19, 26, and Sept. 2, and beginning September 7, Monday through Friday from 6:30 to 10 p.m. Classes begin Sept. 22. To receive credit, late registration must be effected before the first meeting of any course in the week beginning Oct. 6.

AN ILLUSTRATED CATALOG WILL BE SENT UPON REQUEST

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trade talk

chandising Division . . . DETROIT: **Mack Stanley,** 214 Cadillac Tower, sent out several mailing pieces to illustrate the variety of design and services offered by the studio . . . MINNEAPOLIS: **David Reibe** joined the art staff of Bruce B. Brewer & Co. . . . NEW YORK: **Ralph Jaeger** now with Fredman-Chaite Studios; **Art Monaco,** art representative, and **Jules Cinque** have also joined the staff . . . **Kurnit-Geller Associates** now at 505 5th Ave., MU 2-9155, with larger quarters and increased staff . . . **Bob Berger** has joined Dick Chenault as sales rep in addition to **George Kaftan** and **Stacy C. Mathas** . . . **Bruno Junker,** free-lance artist and industrial illustrator, after 10 years with J. C. Martin Studios, is now on his own at 505 5th Ave. together with his son **Paul Junker** . . . **Tad & Brown Studio** moved to larger quarters at 16 E. 52 St., PL 1-1740 . . . **United Artists Materials Co.,** now at 32 W. 53 St., is opposite the Museum of Modern Art . . . The May issue of Fortune Magazine featured the Printing and Design for Commerce exhibition of the **AIGA.** 4-color reprintes were sent to members . . . New art service, **The Art Coop,** 52 Wall St., has issued a brochure describing its services . . . **Ismar David** is giving a class in lettering at Cooper Union Thursday and Friday evenings this Fall . . . **Sascha Maurer** won 2nd prize in water-color painting at the 10th Annual Great Barrington Art Show this summer . . . After 4 weks of Jamaica, B.W.I., where he worked on a Norman Bel Geddes project, **Jack C. Wright** is now at his studio at 24 E. 38 St. doing mechanical drawing, retouching and product rendering . . . **George Lynch** to sales manager at Boyan & Weatherly . . . **Robert K. Berber** and **Robert E. Swenson** were also added to the staff . . . **Byron Musser Inc.** now at 270 Park Ave. NYC 17 . . . **Arthur P. Koch,** formerly director of Associated American Artists gallery, has joined Neeley Associates Inc. as art rep. . . . Among the artists whose Christmas designs are published this year by The Stahl Cards, Bronxville, are **Walter Einsel, Dorothy Grunfeld, Hiroshi Ohchi** (Tokyo), **Paul Standard, Andy Warhol** . . . **J. J. Herman** is now at 155 E. 40 St., LE 2-6774 . . . PHILADELPHIA: **Robert J. Leinheiser** to the art dept. of Gray & Rogers . . . **Podgor's** opened a new branch at 13th and Sansom St. . . . SAN FRANCISCO: **Norman Nicholson** joined the art staff of Max Landphere & Associates . . . WILSON (KANSAS): **George Eschbaugh** has an art studio located 250 miles from Kansas City. He specializes in agricultural advertising and art and has a screen process plant. Basement of the studio has a truck ramp and near the house is a 2000 foot runway for client's aircraft! . . .

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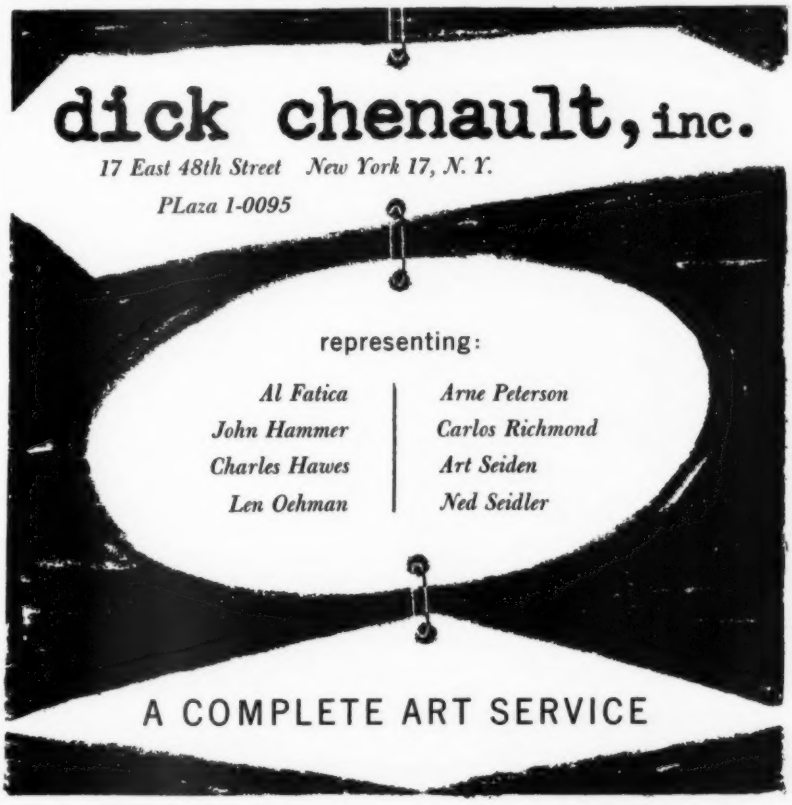
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AGENCIES DENVER: **Rippey, Henderson, Kostka agency has** been formed by the merger of **Arthur G. Rippey & Co.** and **Kostka, Bakewell & Fox** . . . **Prescott & Pilz** has been formed by **William Prescott** and **Eugene Pilz** . . . KANSAS CITY: **Bertram Bremson** has dissociated himself with **Litman-Bremson** and the company will continue under the name of **Litman, Stevens & Margolin** . . . LOS ANGELES: **Doyle Dane Bernbach** has consolidated with **Factor-Breyer,** thus giving Bernbach an L.A. office . . . **Erwin, Wasey & Co., Ltd.** now occupies 2 floors at 5045 Wilshire Blvd. . . . MINNEAPOLIS: **Calkins and Holden** opened an office . . . **McCaffrey Adv.** moved from Syndicate Bldg. to Roanoke Bldg. . . . MONTREAL: **James Lockick & Co. Ltd.** acquired Montreal facilities of **Anderson & Cairns** . . . NEW YORK: **Oristano Associates** moved to 551 5th Avenue . . . **Ewell & Thurber Associates** from 270 Park Ave. to 56 Grand St., White Plains . . . **Ehrlich & Neuwirth** to 210 Madison Ave. . . . **Michael Newmaker** formed at 1776 Broadway; **Cy Newman** will head TV-radio dept. and **David Hodges** heads the art dept. . . . **George Gero Advertising** to 23 W. 47 St. . . . PHILADELPHIA: **Weintraub Advertising** opened at 2017 Walnut St. . . . SEATTLE: **Kraft Advertising** and **Honig-Cooper** joined forces as **Honig-Cooper Company** . . . TORONTO: **Pemberton, Freeman, Bennett & Milne, Ltd.** has been formed, also in New York and London . . .

ADVERTISING PROMOTION **Edwin F. Hoffman Jr.** advanced from eastern advertising manger to ad. mgr.. of Traffic Service Corp., Washington . . . **Robert F. G. Copeland** to director of product advertising and sales promotion, Ford Motor Co. **T. Jack Henry** succeeds him as AM and SPM . . . **Ralph R. Wyckoff** to AM, Gerrard Steel Strapping division, United States Steel Corp. . . . **Harold G. Abernathy** to national sales promotion manager, Dr. Pepper Co. . . . **John L. Whitton** to AM, Canadian Resins & Chemicals Ltd., Montreal . . . Beech-Nut Packing Co., Canajoharie, N. Y. named **John A. Ulrich** AM . . . **Eugene V. Gear** to merchandising manager, floor covering division, Pabco Products Inc., San Francisco; **Kenneth G. Kerr** succeeds him as AM and SPM . . . **George Kane Wall** named AM for Mail Pouch Tobacco, Wheeling, W. Va. . . . **William W. Wexler** from Murray Mfg. Corp., Brooklyn, to Raytheon Mfg. Co., Waltham, Mass., as AM and SPM . . . **R. Jess Krieser** is promotion mgr. for Popular Mechanics mag. . . . **Thomas M Lacey** from Sieberling Rubber Co. to Cooper Tire & Rubber Co., Findlay, Ohio . . . **Charles F. Matten,** formerly assistant AM, H. J. Heinz Co., is now AM, McCormick & Co., Baltimore, succeeding







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Keene A. Roadman, now mgr. of marketing and research . . . **William Hughes** to SPM, DeSoto division, Chrysler Corp. . . . At Armour & Co., Chicago, **Kenneth L. Skillin** has become general AM, **David L. Duensing** has become AM of the auxiliaries division . . . **POPAI** has moved to 11 W. 42 St., NYC . . . **Burchard M. Day** to AM, Carborundum Co., Niagara Falls, N. Y. . . . **William M. MacMillan** to AM and SPM of United States Rubber Co., textile division . . . **John W. Darr** to director of public relations and advertising, A.C.F. Industries . . . **Raymond F. Gomber** to AM and SPM, Westinghouse Electric Corp. . . . **Murray Barnes** upped to AM, Pan American World Airways . . . McKesson & Robbins appointed **Robert W. Barnard** national SPM for liquor . . . **Mahlon G. Remington** named AM and SPM, Seabrook Farms Co. . . . Piel Brothers promoted **Stephen J. Schmidt** to merchandising mgr. . . . **Douglas S. Clark** is AM for Seagram Distillers Corp. . . . **H. Jeffrey Mapes** is SPM and assistant to the AM, radio-TV, Stromberg-Carlson Co. . . . **Edward Lebo,** public relations director, is now also AM, Hewitt-Robbins, Inc., Stamford, Conn. . . . At Proctor & Gamble, **E. A. Snow** is AM, soap and synthetics division, **R. B. Shetterly** is AM, shortening and specialty division . . . Dan River Mills named **A. W. Barber** general AM and SPM . . . **Mrs. Sara Pennoyer** is sales promotion director of all Saks Fifth Avenue stores . . . **Marvin Davis,** AD at I. Miller, has been named AM of the wholesale division . . . **Clifford H. Coch,** formerly with the Pines Women's Group, is now promotion manager, True Confessions and Motion Picture . . . **George Sullivan** to promotion mgr., Pines Publications . . . **John M. Dower** named assistant ad and promotion manager, Ladies' Home Journal . . .

CAMPAIGNS As Fall rolls around most news is of more "biggest ever" drives. **Wilson & Co.** has started a record-breaker for its hams and sausages. Drive ran through end of July, August, early September . . . **Deep Magic,** new **Toni** face cleanser, will spend about $2,000,000 via Weiss & Geller between mid-August and end of year . . . **H. J. Heinz** is launching the biggest promotion drive in its history via maxon Inc., Detroit . . . and **Seagram-Distillers'** new budget tops last years for V.O., 7 Crowns, and Ancient Bottle Gin . . . and **Ansco** is launching the most comprehensive campaign in its history to push its cameras, films and photo products . . . new products also promise more advertising business. **Schweppes** is adding a ginger ale to its line, will follow it with a ginger beer . . . **Proctor & Gamble** has several new products in the offing, including Pin-It, a new home permanent . . . Panelyte is being introduced by **St. Regis Paper Co.** Present ad investment

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Tues. 4:30-6:30 P.M.
Figure Drawing and Painting
Fashion Drawing
Tues. 7:30-10:00 P.M.
Painting
Interior Illustration
Interior Architecture and Decoration
Wed. 4:30-6:30 P.M.
Painting
Photography
Wed. 7:30-10:00 P.M.
Figure Drawing and Painting
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Faculty of practicing professionals.
Moderate tuition. Write for folder.
Box F, 410 E. 54th St., New York 22, N. Y.

10 YEARS
of Artwork for the World's Greatest Airlines!



Bruno Junker
ROOM 1301, 505 FIFTH AVENUE, NEW YORK 17
PHONE: MU 7-5477

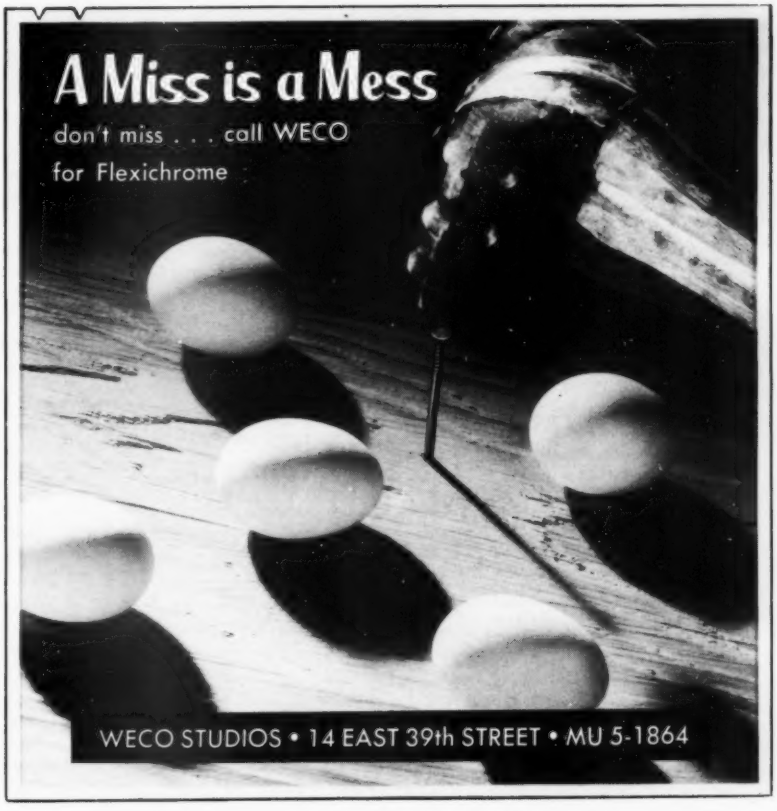
Joseph Torch

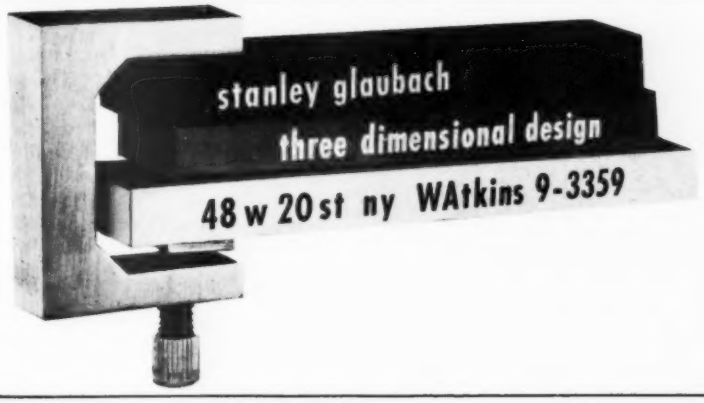
ARTISTS' & DRAFTING SUPPLIES

for the Studio Trade
"The Best for Less" — Framing & Matting
CHelsea 3-3534
147 W. 14th St.
(Near 7th Ave.)

is $500,000. Panelyte will compete with Formica, Textolite, and Micarta. Selling to the consumer-market is new experience for this paper company . . . another paper company, **Kimberly-Clark,** is also branching out. Will promote its new wall paper line this Fall . . . success of **Minox** camera has induced **Kling Photo Corp.** to up its budget for balance of year by 30%. Via Shappe, Wilkes, Gilbert & Groden Inc. . . . **Magnetic recording tape** is a big business now. Americans will buy more than $10,000,000 worth of it this year . . . running its own special course is **cigarette advertising.** Total cigarette ads show large drops this year (off 38% in May, for example). For first five months cigarette linage shows a slight gain over 1953, but regulars were off around $1,800,000 in advertising. Filters used $2,100,000 more linage to account for gain. May figures reflected immediate impact of stepped up cancer publicity . . . **American Rayon Institute** has a first year ad budget of $750,000. $400,000 will be used this Fall, largely in fashion and service magazines . . . **"22 Toy Tools"** is new advertising-merchandising service for retail toy merchants. Starting this September, it is a packaged mat service and year-round guide to budget ad-merchandising. Via Hoyland-Lewis, NYC . . . **Barre Granite Association,** memorial stones, plans consumer drive for last half of '54 via Hays Advertising, Burlington, Vt. . . . **Saint's Satin Wax,** New England Furniture polish, is launching campaign via Colman, Prentis & Varley . . . from now till Christmas **Norelco** electric shaver will push heavy drive. Product of **North American Philips Co., Inc.** . . . **Hertz Rent-a-Car System** spends about $3,000,000 annually, is adding $200,000 to its current ad budget . . . much ad support planned for Christmas line of **Landers, Frary & Clark** including four new products, a 10-cup Coffematic; Stewardess Steam Travel Iron; electric blanket; and lightweight Leader Iron . . . **Emerson Radio and Phonograph Corp.** will spend over $7,000,000 in the coming year . . . wine campaign being prepared by Wendell P. Colton Co. for **Gancia** (Italian) line. American rep is Munson G. Shaw . . . running through December is first campaign for **Duane Jewels Inc.,** Providence. Agency is Bo Bernstein & Co. . . . **Wyler Watch Agency Inc.** is selling its watch in a transparent, water-filled, pliofilm bag. Via Zlowe Co. . . . stepped up ad drive planned by **Master Lock Co.** of Milwaukee . . .

PHOTOGRAPHY **Dave Kleiman** and **Jack Sturgeon** opened **Dave Kleiman Studios,** 62 E. Lake St., Chicago . . . **Eastman Kodak** has opened a new Southwestern Sales Division and processing laboratory at Chamblee, Georgia . . . **George Jervas** opened a photographic studio





COLOR
TRANSPARENCIES
Largest file of stock color for every purpose
THE SHOSTAL PRESS AGENCY
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WHITE
BLACK
ANY COLOR
On Clear Acetate
Another NEW addition to the many services offered by
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If you work with
CASEIN COLORS, DESIGNER'S GOUACHE, PASTELS, CRAYONS or POSTER COLORS
you can get the most unusual effects with

• CANSON MI-TIENTES

(Pronounced "Mee-Tents")

THE REMARKABLE TINTED PAPER

- Available in 24 beautiful tones including stygian black.
- 100% Pure Rag Content—but inexpensive.
- Unique surface found on no other paper.
- Product of the ancient Canson & Montgolfier Mills in France.

The favorite of discriminating artists the world over since the 16th century.

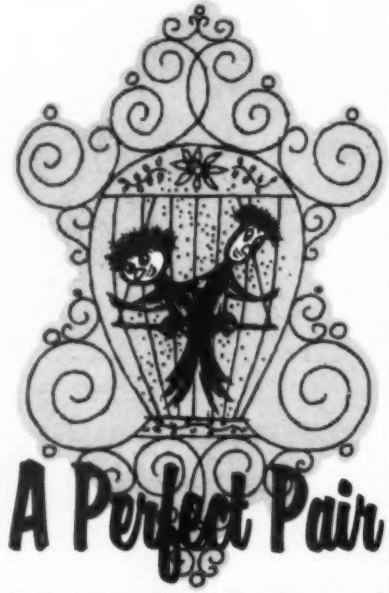
The most striking poster effects are produced by exposing a part of the paper to represent highlight or shadow.

Sold by good art supply dealers everywhere.

WRITE DEPT. AD FOR SAMPLE SWATCHES

The MORILLA *Company*

330 E. 23rd St., New York 10, N. Y.



A Perfect Pair

to give you complete service under one roof.

For Advertising Art:	For Retouching of:
MECHANICALS	FLEXICHROMES
LAYOUTS AND COMPS	CARBROS
CATALOGUES	DYE TRANSFERS
ILLUS. AND SPOTS	BLACK AND WHITE
Call	Call
57 PARK STUDIO	BUA ASSOCIATES

57 Park Avenue • New York 16, New York
MU 4-4530-1 | MU 9-7429

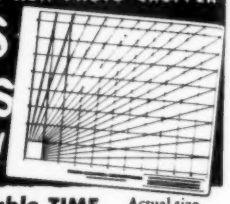
at 58 E. 34 St. . . . **Don V. Murphy,** formely with Ralph Bartholomew Jr., has joined **Anton Bruehl** and **Martin Bruehl,** photographers, as representative . . . **Harry C. Decker,** carbros and dye transfers, announces additions to his staff: **George M. Eckhardt,** formerly with American Weekly, and **Louis Mangino,** previously with Nicholas Muray . . . **Travegon** is a new addition to the Travenar line of Telephoto lenses; f4.5, 135mm telephoto with an improved 4-element formula lens with hard coating on all air-to-glass surfaces . . . **Dr. Burt H. Carroll, Kodak Research Labs.,** was presented the Henderson Award of the Royal Photographic Society of Great Britain . . . Photographer **Ernest Melanson** now with Paul Wing Studios, N. Y., after a two year stint in Europe, Haiti, and South America. Ernest did fashion for magazines, Lord & Taylor, The French Line, and Pan American. He also spent a year at the Paul Colin art school in Paris . . . **I. J. Becker** Studios, N. Y., has completely remodeled and will now have two complete kitchen units and a separate strobe installation . . . **George Gerb** and **Bill Symons,** Photography Place, back from a week in Detroit spent in preparation of 1955 Lincoln photo ad series. Photography Place studio at 240 E. 45th, N.Y.C. is largest drive-in photo-ad studio.

TELEVISION **Official Films,** film distributors, opened a West Coast office at 275 S. Beverly Drive, Beverly Hills . . . **Robert W. Hayes** to head of the TV and radio dept., Kerker-Peterson & Associates, Minneapolis . . . **Television Snapshots** moved to 54 Park Ave. . . . **Grant Atkinson,** formerly with Kling Studios, to director of radio and TV, Campbell-Mithun, Inc., Chicago . . . **Phillip L. McHugh** to VP in charge of all TV and radio, Campbell-Ewald . . . **James N. Manilla,** formerly head of the film department, Geyer Advertising, has joined the TV commercial staff, McCann-Erickson . . . **Kling Studios** announces bank commercials designed for syndicated sale to banks . . . **William Altman,** formerly with Donahue & Coe, is now in the radio-TV dept., Friend Reiss Advertising NYC . . .

MEDIA **The Air Traveler** is a new where-to-go-in-New-York monthly. It will be given free to incoming passengers on airport buses serviced by Carey Transportation. Publishers are Arthur H. Miller, Philip J. Seavey and George Neil . . . **American Rod and Gun,** a new monthly sports mag., is published by Fiction House, Stamford, Conn. . . . **Pocket Books** and **Permabooks** have merged . . . **The Diners' Club News** will be published by the Diners' Club . . . Los Angeles Examiner will introduce a new Sunday magazine, **Pictorial Living Advertis-**

THE AMAZING NEW PHOTO-CROPPER

Crops Photos Instantly!



Saves valuable TIME Actual size 9¼" x 12"

The Photo-Cropper is a practical, simple solution to cropping and proportioning. It is designed for everyday use by the artist, editor, production man, advertising manager, copywriter, photographer, printer and lithographer.

NO MOVING PARTS—Easy to use, this efficient tool saves hours of time, produces accurate cropping, eliminates guesswork in centering and aligning subject matter.

NOTHING TO WEAR OUT—Printed in brilliant colors on transparent Vinylite with plastic inks, which are fused into the Vinyl sheet to insure many years of service.

Send for yours today... only $3.00

PHOTO-CROPPER 550 Parkside Drive Bay Village, Ohio

Dye Transfer
Carbros

RETOUCHING

Hersh-Mastro Studios Inc.
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MU 7-4967

Bodoni, Century, Futura —
It's not only the type face . . . but the way it's handled

IMPERIAL AD SERVICE
typographers
37 W. 47th St., N. Y. 36 | JU 6-1437-8-9



Translating COLORPHOTOS OR *art into* "FULL PROOF" *screenprints*
CANAL 6-6004

continuities / comic strips / light illustrations
spots / comic books / booklets / tv story boards
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NOW! 9 GREAT
acrolite
artists sprays


For the discriminating artist who demands the very best—here is a selection that is hard to beat! TAKE YOUR CHOICE . . . each was designed to do a specific art job easier and better than ever before.
"100" CLEAR ACRYLIC SPRAY
Glossy plastic fixative 1.10
"500" MATTE FIXATIVE and
You can work over it 1.79
For pastel, charcoal, pencil
"600" DAMAR VARNISH SPRAY
Finish protection for oil paintings 1.89
MATTE BLACK or WHITE
GLOSSY BLACK or WHITE 1.89
RICH GOLD or ALUMINUM
"Choice of Parents Magazine"
ON SALE AT ART SUPPLY STORES • LITERATURE ON REQUEST
acrolite
HILLSIDE • NEW JERSEY

BETTER PHOTOS
Made From Your Negative, Photo or Your Product
UNSURPASSED IN QUALITY
High Gloss Genuine Photos
100 8x10 ---------- $7.99
1000 8x10---------- $55.00
1000 Post Cards------$23.00
24 HOUR SERVICE
Better Photo Service
165 W. 47th St., N.Y.C. PL 7-7173

RALPH TORNBERG INC.
advertising photography
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NEW YORK 19 • COLUMBUS 5-5864

PHOTO REPORTAGE
any event • storywise VIP's
JACK CALDERWOOD
417 E. 61 • NYC 21 • TE 8-8429

ib irving berlin inc.
ARTISTS' & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N.Y.
CIRCLE 6-6350

ing at the Point of Purchase will be published by Association of National Advertisers, Point-of-Purchase Advertising Institute and McGraw-Hill Publishing Co. . . . **Cleveland Shopping News** suspended publication after 33 years . . . McGraw-Hill's new publication, **Control Engineering** bowed this month . . . **Southern Architect** is a new monthly published by Thomas H. Broughton, 127 W. Seventh St., Charlotte, N. C. . . .

PRODUCTION

Stephen Cosmopulos, formerly AD at Denman & Baker, Detroit, is now Production Manager, Power Advertising Associates . . . **June J. Brown** to production director, Marthens, Galloway & Simms . . . **Paul Lehman** to PM, Leo Burnett Co., Chicago . . . **Eleanor Green** is PM for McCall's Pattern Book and Needlework Magazine . . . **Joseph G. Ferrara** from Lawrence Fertig Agency to Levy Advertising Agency, Newark, as PM . . . **Carlos Escallon** named director of production, Reader's Digest International . . . **Ben D. Kranz** is PM at Screen Gems, Inc. . . . **Milton Plotz,** formerly with Kelly Nason is now PM, Chelsea Advertising . . . **Tri-Arts Press, Inc.** moved to larger quarters at 331 East 38 St. . . .

TYPOGRAPHY

J. W. Reid was given a testimonial dinner at Merganthaler to mark his 40th anniversary with the firm. He is VP in charge of sales . . . **Amsterdam Continetal** has sent out mailing pieces used by **McGraw-Phillips.** It contains a Fable of a Hunter, a Fox and a Tiger with a brief story in DeRoos and Raffia Initials. 2-color booklet was designed by **Robert Sutter** and line drawings are by **Volney Croswell** . . . Ray Lawson is a new representative for the Linotype Composition Co., Baltimore . . .

EXHIBITIONS

A. I. Friedman: Sept., Water-colors by Art Miller; Oct., oils and illustrations by Art Seiden . . . **Museum of Modern Art:** thru Sept. 19, Prints by Paul Klee, Abstract Japanese Calligraphy; thru Oct. 12, Japanese House; thru Sept. 26, Paintings from the Museum collection . . . **New York Public Library:** thru Nov. 15, The Popular Print. . . . French travel art exhibit is scheduled for mid-September at the **Society of Illustrators,** 128 E. 63rd Street. N.Y.C.

PERSONALS

William Lawrence Schaedler is the new son of the **John Schaedlers** . . . **Henry W. Jaediker** of Advertising Art Associates died while vacationing in Virginia . . . **Reginald Marsh,** illustrator and painter, died of a heart ailment . . . **Bruno A. Borck,** manager of Mergenthaler Linotype Co.'s Cleveland office, passed away. He was 48.

Opaque — Brilliant . . .


WEBER
DESIGNERS' MAT WATER COLORS
Fine Artist Quality Opaque Designers' Colors for illustrating and all commercial art. For brush or airbrush. Selected palette of 45 colors—in ¾-oz. glass jars. (White also in 2-oz. jars.)
At your regular artist materials dealer
Write for color card and catalog to
F. WEBER CO.
Manufacturing Artists' Colormen since 1853
OIL • WATER • TEMPERA • PASTEL
Main office and factory
1220 Buttonwood St.
PHILADELPHIA 23, PENNA.

To know the *latest* and *best* in artist materials and equipment—
• Newest Techniques
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• Special Offers
Get your name on our "Palette Patter" mailing list. Simply write to:
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6408 Woodward Ave. Detroit

layout
MU 5-5958 185 madison ave., nyc
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A Solid Foundation



Art for advertisers

Gilchrist, Osler & Co.

307 Curtis Bldg.

DETROIT

what's new

TYPE SPECIMEN BOOK: From Airport Black to Venus, new specimen book shows faces available from M. J. Baumwell, 7 W. 45th St., NYC. There are one-line showings of the display faces with data on available size and whether face is machine or hand composed. Paragraph showings of all sizes of all available machine faces afford user a picture of how the face looks in mass, facilitates selection. Figures and full alphabets are shown for each text face. Write for copies of the catalog.

LEWENSOHN OIL COLORS are back on the market. Temporarily off the market because the fine vehicles and pigments used were not available for quantity production, the 50 colors now being made are obtainable directly from the factory at 150 W. 18th Street, N.Y.C.

DESIGN & PAPER No. 38 features the work of Oscar Fabres. Printed in full color, booklet includes brief biography of the artist by George Grosz and is amply and charmingly illustrated. For copies, write Marquardt & Co., Inc., 155 Spring St., New York 12, New York.

ANSCO FILMS is new edition of booklet on black-and-white films. Contains latest technical data for both professional and amateur on all Ansco roll, pack, sheet and 35mm films black-and-white still photography. 25c at all Ansco dealers.

THE REASON FOR LTF. In a brochure "There Has To Be A Reason," Lithographic Technical Foundation described its functions, organization, membership and and aims and policies. Copy may be obtained from LTF, 131 E. 39 St., NYC 16.

TYPE FORMS. A booklet by this name has been published by Victoria Typographers, 80 E. Jackson Blvd., Chicago 4, Ill. It shows numerous type faces, supplies information as to what sizes are available. Gives a scale for pica measurement of characters in typewritten copy. Other tables of measurement are shown in back of booklet.

PHOTO-TYPE SPECIMEN BOOK: Cooper & Beatty Ltd., Toronto, have issued a booklet with sets of loose specimen sheets that show their range of typefaces available for photo-typography and the different effects possible with camera manipulation. 196 Adelaide St. West, Toronto.

NOW! Color tapes on which you can draw, letter, etc., with . . . ink, water color, pencil



HERB-ART

MASKING TAPE

½", ¾", 1", 2", 3", 4", 180 FEET

8 COLORS

Ideal for:

- CHARTS • MAPS
- GRAPHS
- OVERLAYS
- BORDERS
- PACKAGE DESIGN
- DISPLAYS
- PRESENTATIONS
- WHITE-OUTS
- FRISKETING, etc.

WRITE FOR FREE SAMPLES



H.T.Herbert Co

ART MATERIALS

10-63 Jackson Ave., L.I.C. 1, N.Y.

RAvenswood 9-7306

hand lettering

sized to fit your layout at

N.Y.'s LOWEST PRICES

no minimum • same day service

free pickup and delivery

call or write for free catalog

LE. 2-1883

BEE Photo Service

185 madison avenue

new york 16

what's new

THE RAPID COPY FITTER, Henry D. Gold, 20 Birch Drive, Merrick, N. Y., $7.50. Fast and accurate type casting using a series of charts listing 355 type faces in lower case and caps. Gives name of foundry for each.

LEICA EQUIPMENT ISSUE. The spring issue of Leica Photography, volume 7, number 1, on new equipment features the M 3, a new Leica of the If, IIf and IIIf family. Publisher is E. Leitz Inc., 468 Fourth Avenue, New York, N. Y.

WOODCUTTING AS A HOBBY. Plastic-Cut, a new method of making a woodcut, is a kit manufactured by Bassons Industries Corp., 1432 West Farms Road, Bronx, N. Y. Kit contains everything necessary for making woodcut prints. The basic block is a glass fiber reinforced material coated with Bakelite polyester resin. A tool is provided for scratching the drawing on the block. No gouging is necessary. Kits retail at $4.95 at art supply stores.

HEMLOCK ERASABLE PAPER is a rag content paper which allows erasure without leaving any ghost mark or scuff behind. An ordinary pencil eraser will do the job. Hemlock paper is made up in all weights and sizes in white. It can be printed like any other paper. Samples and information may be had from Hemlock Paper & Envelope Co., P.O. Box 86, Bayonne, N. J.

AMATEUR KIT. Craftint offers a Deco-Write kit of prestamped fabrics and ballpoint tubes of paint. Paint is available in 16 colors and gold and silver at art supply stores.

TRITONE PANELS. Colored panels to help artist solve problem of muddy colors and to develop color theme easily. Made in three standardized, middletone, tertiary colors, russet, olive, and citron. Available in eight sizes, suitable for work in oil, tempera, casein, charcoal, pastel, gouache, and gesso. Trial kit from The Spectrome Co., 203 E. 18th St., New York City 50.

PAPER CANVAS. Canvasette, an economical paper canvas is being produced in ivory-white and gray, which is primarily for photographers and for use in television backgrounds. Both colors come with medium rough and medium smooth surfaces. It can be stretched or mounted and is available in sheets, pads and rolls.

For further information contact the manufacturer: Beinfang Paper Co., Dept. C, Metuchen, N. J.

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PAHMER & LITTMANN
Incorporated

After 8 years operation as Pahmer Studios, Harold Pahmer and Bert Littmann announce the formation of Pahmer and Littmann, Inc... presenting the finest in art for advertising and television.

Facilities occupy two complete floors at 47 West 44th Street, New York. Client contacts Hal Pahmer, Bert Littmann and John E. Schacht are art directors experienced in the agency, magazine, industrial and television fields.

For intelligent interpretation and economic production, phone—

MURRAY HILL 7-2237

for Dye Transfers

. . . that sing — for service as you've dreamed of it — for prices that make your budget smile —



Jack Horner Color Labs

23-03 45 Rd., L.I.C. *ST 4-5109*

OIL COLORS

Ground with a minimum of oil using pigments of highest quality.

PALETTE OF 15 COLORS

Cadmium Yellow Medium	Mars Red Dark	Viridian Green
Hansa Yellow 10G	Mars Brown Light	Ultramarine Blue Turquoise
Cadmium Red Light	Mars Violet	Ultramarine Blue-violet
Mars Yellow Light	Mars Brown Dark	Titanium White (1 lb. tube)
Mars Yellow Dark	Mars Black	
Mars Orange	Oxide of Chromium Green	

priced low because they are direct from manufacturer —no other sales outlets or agencies.

Introductory offer at 25% saving: $10.00 postpaid (No C.O.D.)

Write for price list of 50 colors. On request we will send you information detailing the full contents of any of the Lewensohn Oil Colors.

Lewensohn Company Inc.

150 WEST 18 STREET • NEW YORK 11, N.Y.

(continued from page 48)

dressing rooms. Supply storage, special insurance, depreciation of equipment, equipment repair.

There are compromise arrangements that can be made with outside studios. A store can contract with a photography studio to handle all the work at a special fee. Some money can be saved this way but the operation is not any easier this way.

Once a store has the answers to these questions and the answers to the hundreds of other questions that will come up, and is ready to start on an all-photography format, the next steps should be planned carefully.

There will be many changes in layout planning. The camera is really the art director. The lens and its possibilities determine the layout. The usual layout approach for drawn art will not work as the layout cannot twist and force the merchandise into arrangements that have movement, flow. Layouts are simple. All the drama, excitement and power should come from within the photograph. This means smart settings, attention-getting poses and full use of dramatic lighting.

Interesting grouping of still life merchandise is required.

Gear type to photo

Special attention should be given to typography. Type should be designed to foil the photograph, not to compete with it. The use of large type faces that fight with the photograph defeats the purpose of the layout. Hard-to-read surprints or white on black surprints are taboo. The store that wishes to make good use of photography should reconsider its type style by selecting type faces that are as modern as photography. This type should look well in large size without distracting from the photograph.

Production people face a change in their way of thinking too. As we have pointed out previously, more time is necessary for fashion photography. Many stores add one or two more days to their production schedule to see at least one proof before insertion. Production people must learn to evaluate photographs for reproduction qualities and be able to work with engravers to get the most out of photographs.

This change in thinking usually takes place throughout the advertising departments and even through the rest of the store. Everyone gets very photography conscious. This is a stimulating reaction that leads to better looking, more distinctive and better selling pages.

PRODUCTS FOR THE ADVERTISING ARTIST

New! Rubber Base E-Z FRISKET

Given up on prepared frisket products? Here's one that really works! New E-Z Frisket is made with a rubber base adhesive that adheres to photographs or drawings and comes off clean. Use it on retouched areas without worry — leave it on for long periods without injuring your copy. It comes to you ready for use—the adhesive is already on the back. Only genuine E-Z Frisket has the rubber base adhesive especially formulated for retouching. Still skeptical? — write for free sample.



No. 133—24" x 5 yds. $4.00 roll
No. 134—24" x 20 yds. 12.00 roll



TOMKINS TELEPAD

Leading agencies and studios use the Tomkins Telepads to make neat, orderly, TV "storyboards." Each pad contains fifty sheets of fine white visualizers paper. Each sheet is divided into 12 perforated sections that have preprinted areas for video and audio continuity. A real time saver!

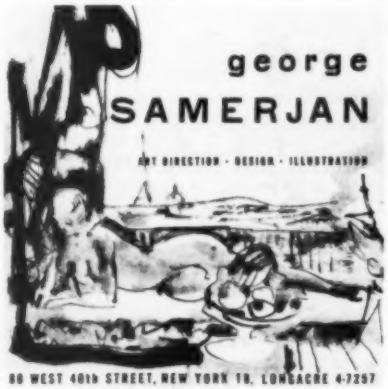
$3.50 each $38.50 Doz.

FREE: "BROWN INK," published monthly, keeps you up-to-date on the newest ideas for artists. Write on your letterhead.



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2 WEST 46th STREET, NEW YORK

DYE TRANSFER
Color Prints
PROFESSIONAL QUALITY AT SENSIBLE PRICES
From Merchandise • Transparencies
Art Work
SMALL & LARGE QUANTITIES
MADE IN OUR OWN LABORATORIES
Complete Color, Black & White Services
CORONA COLOR STUDIOS
Alfred Losch, Photographer
37 West 47th St., N. Y. C. 37, PL 7-1661



80 WEST 40th STREET, NEW YORK 18, LONGACRE 4-7297

ARTIST SUPPLIES
for STUDIO NEEDS

KARTOTHELLO PASTEL PENCILS



An Import SPECIAL

Available in quantities of 6, 12 & 24 in a set

All deliveries promptly made in our own trucks

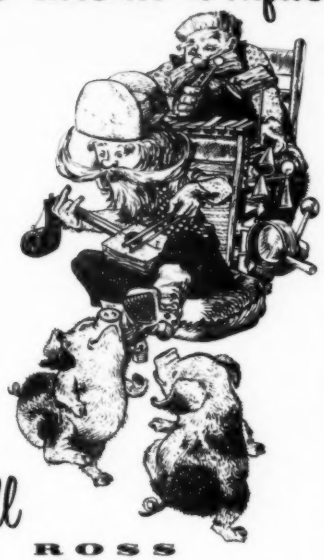
Represented by Mr. E. Lawrence

EAGLE
ARTIST SUPPLIES
327 WEST 42 ST · N. Y. C.
CI 6-6181

Color Retouching
Exclusively on Dye Transfer and Carbro Prints
Kennett Studio
139 E. 52 St. N. Y. C.
PL. 8-0542

LANTERN SLIDES
black and white or color
2" x 2" or 3¼" x 4"
. . . for TV · lectures · technical sales meetings
Haynes-Provost Studio
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LExington 2-5579

for talents unique



call

ROSS
Advertising ART
STUDIO
1261 Broadway
New York 1, N. Y.
MUrray Hill 4-4240

LOSE
WEIGHT
— no drugs — no diets — no exercises —
done with photo retouching by
Jorge D. Mills
101 WEST 42nd ST. • NEW YORK 36, N. Y.
BRyant 9-9199

PERGAMENT COLOR
LABORATORIES INC.
REPRODUCTION PRINTS
DYE TRANSFERS
DYE STATS
Ektachrome Processing
and Duplicating Service
20 E. 49th St., New York 17, N. Y.
PLaza 1-0655

booknotes

(continued from page 16)

PREPARATION FOR PAINTING, Lynton Lamb. Oxford University Press. $4.25.

For the serious amateur painter. Discusses purposes and materials of the artist. Makes clear the sort of observation and skills that must be developed. Emphasizes method of working from notes so as to permit year-round painting. Chapters cover training, seeing subjects, color, drawing, painting from drawings, direct painting, equipment and materials.

100 TOP COPY WRITERS AND THEIR FAVORITE ADS, edited by Perry Schofield. Printers' Ink Books. $10.00.

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EDOUARD VUILLARD Andrew Carnduff Ritchie. The Museum of Modern Art. Distributed by Simon & Schuster. $3.50 cloth; $2.50 paper.

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HOW TO PAINT IN OILS. Paul Wyeth and Tom Horabin. British Book Center. $3.50.

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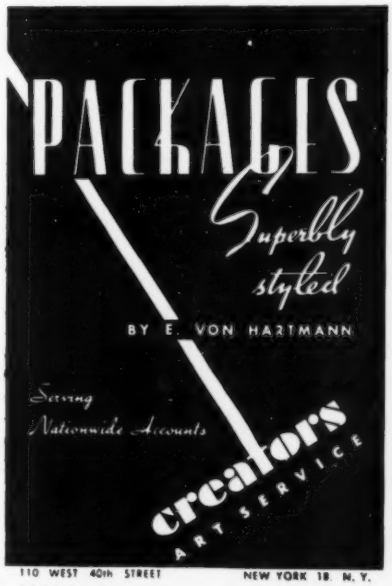
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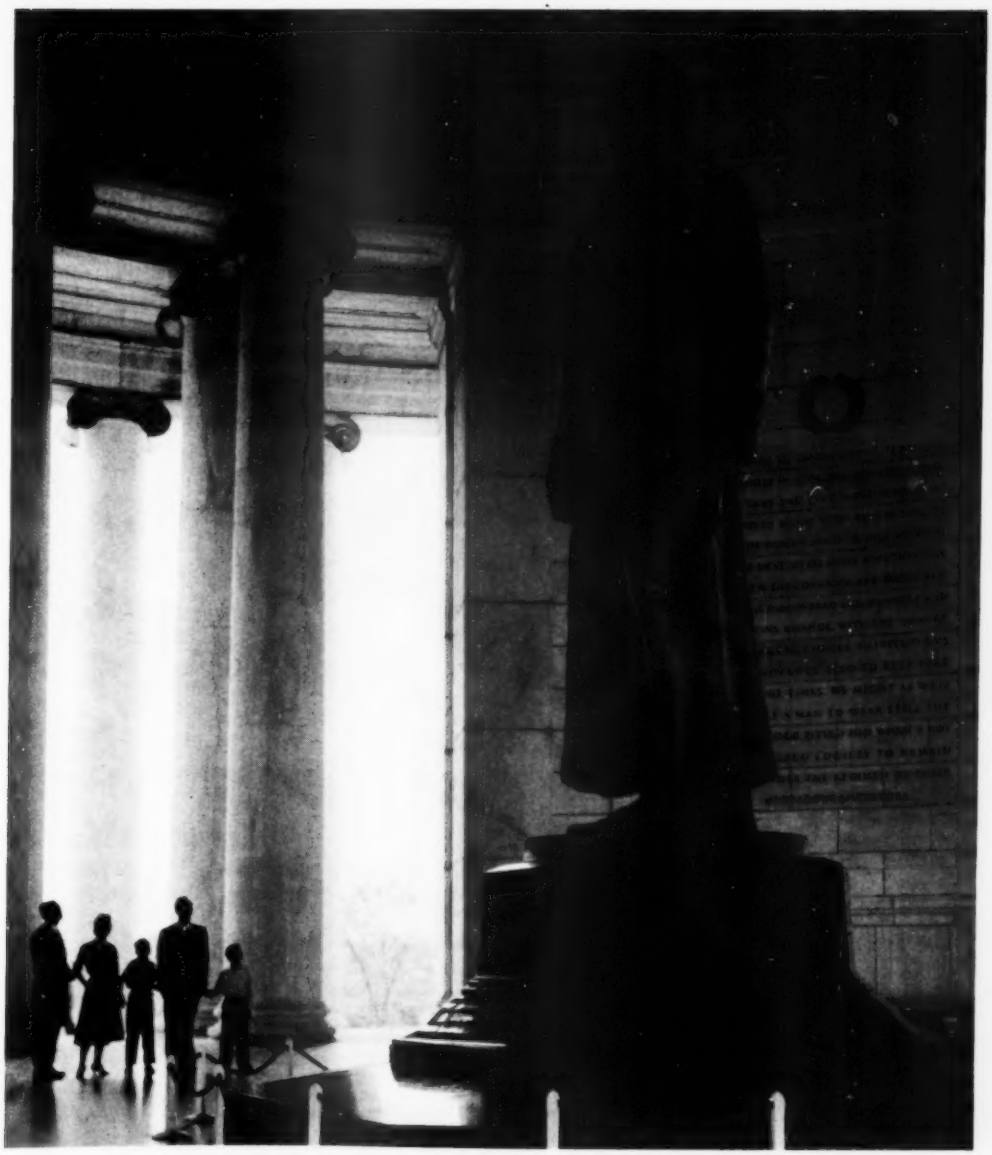
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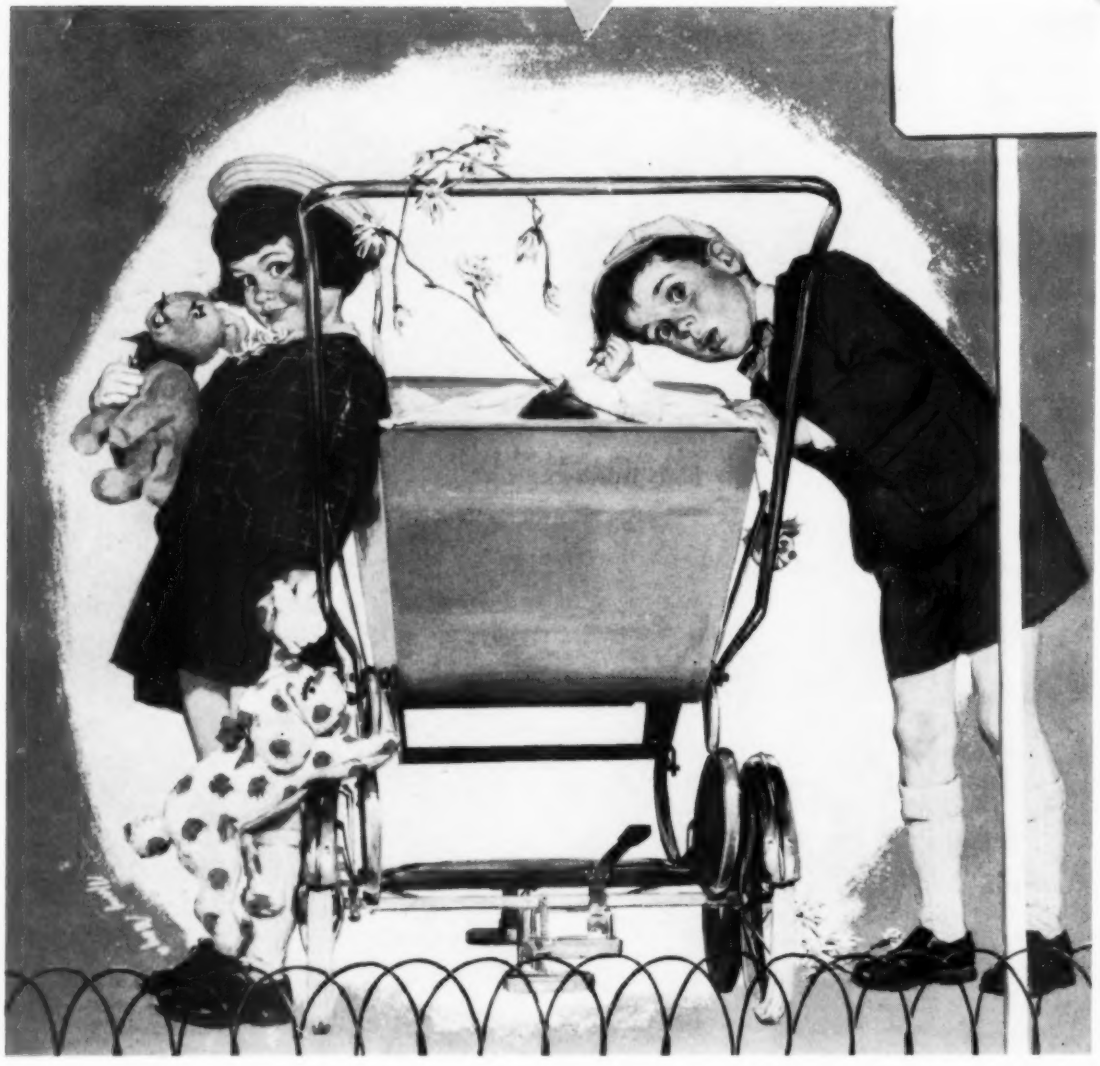


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